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Edition Eulenburg

CONCERTO

E♭ major

for

2 Pianofortes and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel Edition, No. 365

Composed, 1779 at Salzburg

With the Composer's original cadenzas

Edited from the original MS. and the

Complete Works of Mozart

by

FRIEDRICH BLUME

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Eulenburg Miniature Scores, 881 Seventh Ave. New York 19

Pag.

I. Allegro 1

II. Andante 40

III. Rondo. Allegro 56

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W. A. MOZART: CONCERTO FOR TWO PIANOS, E FLAT MAJOR (KÖCHEL 365)

The well-known and frequently played concerto for two pianos which is here presented in a new edition, and for the first time with Mozart's own cadenzas, holds an exceptional position among Mozart's concertos, together with the likewise frequently played concerto in E flat major (K. 271) of 1777. K.-V. 271 was written shortly before, and K.-V. 365 probably in 1779 at Salzburg, that is shortly after the Mannheim-Paris journey: they both emerged from a period full of outward disturbance, disappointment and success, as well as inner emotion. Both could be described by the same much-abused phrases "unclouded serenity" or "Apollonian beauty". Nevertheless, both reveal the dawn of a new age which could no longer be satisfied with happy playfulness and elegant perfection. Music is on the border of two new worlds: no longer can the moment of sheer beauty be preserved, the inexpressible swelling from the depths of the soul grows hostile towards continuity. Dim twilight and sudden outbursts of deepest emotion in these Mozart concertos announce the approach of a period in which—for Mozart more than for anybody else—reality was to become a phantom of a mysterious transcendental world.

Works arising from periods of marked change always seem to retain a peculiar excitement for their creator as well as for those who interpret them. Mozart showed his preference for these two concertos, K.-V. 271 and K.-V. 365, again and again. He played and revised them repeatedly.*) The concerto for two pianos, which he wrote for his own and his sister Nannerl's usage, he performed in Vienna as late as 1781 and 1782, and at the same time added a revision of the second and third movements with two clarinets, two trumpets and kettledrums. (This version has been lost.)

The numerous works which were written between these concertos, with their surprising fluctuations and sudden changes of content and style, picture the inner unrest which Mozart suffered at that time. They include a number of delicate and subtle sonatas for piano and for piano and violin, as well as others of violent emotion or brilliant virtuosity. There are also light, original and good-humoured divertimenti and serenades. Unpretentious, pleasing chamber music follows; the two quartets with flute, the bassoon sonata and the recently re-discovered bassoon concerto in D major, also the concertos for flute and harp. But there are also works in the pompous style of the Paris Symphony in D major, the counterpart of which has disappeared. Pointers to the future are, in this group, the sonatas

*) see Preface to K.-V. 271, in Eulenburg's Miniature Scores

for piano and for violin, the piano concerto K.-V. 271 and the "Sinfonia Concertante for winds and orchestra".*) The Salzburg church music and the symphonies of 1779 and 1780, the Thamos music, the concertos K.-V. 364 for viola and violin and K.-V. 365 for two pianos, and finally „Idomeneo", are the tasks in which the impetuous creative impulse finds its maturity in a new world.

Mozart did not at first make any essential changes in the traditional concerto form handed down by Johann Christian Bach. The first movement is distinguished by its playfulness and spirited richness of invention, only slightly overshadowed in the middle section by the gloom of modulations in the minor key and by the sensitive fluctuation from major to minor at the beginning of the repetition of the phrase. But the second movement changes into a musing elegy, and in the Rondo the irresolute mood of the first movement is amplified. The irresistible fervour, the passionate unrest which form the definite impression of the concerto K.-V. 271 and of the concerto for violin and viola, the unearthly disquiet, is kept in the background and is concealed in the bewitching sweetness of melody and measured elegance of rhythm.

The tone effects in this Concerto are mainly due to the extremely refined colouring which results from the combination of two pianos. The employment of the two instruments is part of what was most exquisite and, at the same time, the most distinguished characteristic of the use made of the piano by the young Mozart and his contemporaries, a use which was certainly not lacking in subtle finesse. The orchestra still confined itself to motives and a delicate pastel background. The problems of symphonic form did not have any effect on concerto composition before the time of "Figaro". The treatment of the orchestra also reveals the comparatively early date of the work. The wind instruments, at least in the 1st and 3rd movements, chiefly perform *tutti* functions. In the strings there is, in the Neapolitan manner, no independent part for the viola. Bassoons are used mainly to strengthen the bass (in the original score their parts are only partly written out). Maybe that the above mentioned Viennese arrangement accorded the wind instruments more colour and independence.

The revision was undertaken with the aid of the original manuscript (Prussian State Library, Berlin) and the Complete Edition. It revealed, as in all Mozart concertos, numerous faults in phrasing and dynamic markings and some wrong notes, which have been corrected in the present edition to conform with Mozart's original intentions. Long appoggiaturas have, as usual, been given their full value, and only in bars 13, 67 and 103 in the second movement have the appoggiaturas been taken from the original because there seemed to be some doubt concerning the method of their execution. The small slurs in the original score seem to have been lengthened or joined together to form the numerous longer slurs in

*) Eulenburg's Min. Scores 755

the Complete Edition and later derivative editions (unless they were added arbitrarily): their restoration makes clear the painstaking clarity of Mozart's phrasing, in marked contrast to the blurring legato technique of the nineteenth century. Both pianos act as continuo instruments in the interludes between solos, and in the original the piano parts for each of these interludes are carefully marked "*col basso*".

The first edition of the Concerto appeared in 1800 as "Opus 83", published by J. Anton André, with the remark: "*Édition faite d'après la partition en manuscrit*". (André had bought the score together with the rest of Mozart's property). It bore the publisher's number 1421*). According to Köchel's information, Karl August André, a son of Johann Anton, was still in 1860 in possession of two manuscript cadenzas of this concerto. Where these are now and whether they correspond to those presented in this edition it is impossible to establish. The present cadenzas, partly autograph, and partly in Leopold Mozart's handwriting, belong to St. Peter's Abbey at Salzburg**). An even older copy of the first is in the State Library in Berlin. This is the first time these cadenzas have been published. They are reproduced from a photograph which I have had in my possession for a long time.

*) Deutsch & Oldmann, *Zeitschrift für Musikwissenschaft* XIV 1931/32, p. 348.
**) K.-V., 3d edition (Einstein) 1937, Number 626a, ch. 5b-c. They are not included in previous editions of the *Köchel-Verzeichnis*.

Kiel, August 1937.

Prof. Dr. Friedrich Blume.

W. A. MOZART: KONZERT FÜR ZWEI KLAVIERE ES DUR (K.-V. No. 365)

Das bekannte und vielgespielte Konzert für zwei Klaviere, das hier in neuer Ausgabe und erstmals mit Mozarts eigenen Kadenzen vorgelegt wird, nimmt zusammen mit dem gleichfalls häufig gespielten Konzert Es-Dur für ein Klavier (K.-V. 271) vom Jahre 1777 eine Sonderstellung in Mozarts Konzertschaffen ein. K.-V. 271 ist kurz vor, K.-V. 365 vermutlich 1779 in Salzburg, also kurz nach der an äußeren Erschütterungen, Enttäuschungen und Erfolgen wie inneren Stürmen reichen Episode entstanden, die in der Mannheim-Pariser Reise ihren Rahmen fand. Auf beide passen wohl so viel mißbrauchte Bezeichnungen, wie „ungetrübte Heiterkeit" und „apollinische Schönheit". Beide aber lassen bereits den Anbruch eines neuen Zeitalters erkennen, das nicht mehr im beglückenden Spiel einer vollendet eleganten Serenität sein Genüge finden sollte. Die Musik tritt in das Grenzstadium zweier Welten: der „schöne Augenblick" kann nicht zum Verweilen gebracht werden, das Unnennbare, das aus der Tiefe quillt, wird Feind dem Beharrenden. Zwielichtiges Dämmer und das plötzliche Aufreißen seelischer Tiefen kündet auch in diesen Konzerten Mozarts das Nahen einer Zeit, der das Wirkliche zum Schein, und in der keinem so sehr die Wirklichkeit zum Trugbild einer geheimnisvoll überwirklichen Welt werden sollte, wie eben gerade Mozart.

Werke entscheidender Wendezeiten behalten wohl immer etwas eigentümlich Erregendes, für ihren Schöpfer sowohl wie für den Nacherlebenden. Mozart hat den beiden Konzerten K.-V. 271 und 365 später immer wieder seine Vorliebe bewiesen. Er hat sie wiederholt gespielt und bearbeitet*). Das Konzert für zwei Klaviere, für seinen eigenen und seiner Schwester Nannerl Gebrauch komponiert, hat er noch 1781 und 1782 in Wien aufgeführt und hat dort auch den I. und III. Satz mit 2 Klarinetten, 2 Trompeten und Pauken neu bearbeitet (diese Fassung ist verschollen).

Die zwischen beiden Konzerten entstandenen zahlreichen Kompositionen bieten mit ihren überraschenden Schwankungen, ihrem plötzlichen Gehalts- und Stilwechsel ein Bild der inneren Unrast, die Mozart in jener Zeit erfüllte. Da steht eine Anzahl von feinen und verhalten zarten Sonaten für Klavier oder für Klavier und Violine neben stürmisch erregten oder virtuos brillanten Werken der gleichen Gattung. Daneben finden sich Divertimenti und Serenaden, beschwingt, urwüchsig und gutgelaunt. Anspruchslos gefällige Kammerwerke treten hinzu, wie die beiden Quartette mit Flöte, die Fagottsonate und das neuerdings

*) Vgl. das Vorwort zu K.-V. 271, Eulenburgs Partitur-Ausgabe Nr. 742.

wiederentdeckte Fagottkonzert in B-Dur, die Konzerte für Flöte und für Flöte mit Harfe. Schließlich aber findet sich da auch ein so auf den äußerlichen Effekt zugeschnittenes Prunkwerk, wie die eine Pariser D-Dur-Sinfonie (zu der das Gegenstück verschollen ist). Wegweiser in die Zukunft bilden in dieser Werkgruppe die Klaviersonaten wie die Violinsonaten, das Klavierkonzert K.-V. 271, die „konzertante Sinfonie" für vier Bläser und Orchester*). Die Salzburger Kirchenmusiken und Sinfonien der Jahre 1779/80, dazu die Thamosmusik, die Konzerte K.-V. 364 für Violine und Viola und K.-V. 365 für zwei Klaviere und endlich der „Idomeneo" (K.-V. 366) bilden dann die großen Aufgaben, an denen das Ungestüm des Schaffensdranges und die Gärung des neu sich formenden Weltbildes zur Reife gelangen.

An der überkommenen Konzertform J. Christian Bachs ändert Mozart vorerst nicht wesentlich. Spielfreudigkeit und Einfallsreichtum zeichnen den I. Satz aus, über dessen heiteren Glanz die Molltrübungen des Mittelabschnitts und die empfindsamen Dur-Moll-Wechsel des Reprisenbeginns nur leichte und rasch vorüberziehende Schatten legen. Der Mittelsatz aber wird schon zur zart versonnenen Elegie, und das Rondo nimmt in verstärktem Maße die Stimmungsschwankungen des I. Satzes auf. Was im Konzert K.-V. 271 mit Wertherischer Heftigkeit unaufhaltsam hervorbrach, was auch in dem Konzert für Violine und Viola so bestimmend den Eindruck prägt: die leidenschaftliche Unruhe und das Umgetriebensein vom Dämon, das tritt hier mehr zurück und verbirgt sich in der bestrickenden Süße des Wohlklanges und einer maßvollen Eleganz der Bewegung.

Die Klangwirkungen dieses Konzertes liegen ganz vorwiegend in der äußerst raffinierten Ausnutzung der koloristischen Möglichkeiten, die sich aus der Kombination der beiden Klaviere ergeben. Ihre Doppelornamentik gehört zum Ausgesuchtesten und gleichzeitig Vornehmsten, was die an durchtriebener Finesse wahrlich nicht arme Klavieristik des jungen Mozart und seiner Zeit kennt. Das Orchester beschränkt sich noch auf die thematische Rahmengebung und eine Art zarter Pastelluntermalung. Die sinfonische Formproblematik wurde erst in der Figaro-Zeit bestimmend für das Konzert. Auch in der Technik der Orchesterbehandlung macht sich die verhältnismäßig frühe Entstehungszeit geltend. Die Bläser üben, wenigstens im I. und III. Satz, vorwiegend Tuttifunktion aus. Bei den Streichern bleibt der Bratschenpart noch neapolitanisch-unselbständig. Die Fagotte verstärken meist nur den Baß, im Original sind sie nur teilweise ausgeschrieben. Vielleicht daß die obenerwähnte Wiener Bearbeitung den Bläsern größere Farbigkeit und Selbständigkeit verliehen hat.

Die Revision wurde auf Grund des Autographs (Preußische Staatsbibliothek, Berlin) und der Gesamtausgabe durchgeführt. Sie ergab, wie bei allen Mozartschen Konzerten, zahlreiche Mängel

*) Eulenburgs Partitur-Ausgabe Nr. 755.

der Phrasierung und Dynamik, neben wenigen Notenfehlern, die sämtlich in der vorliegenden Ausgabe nach dem eindeutigen Willen Mozarts richtiggestellt wurden. Lange Vorschläge wurden, wie üblich, aufgelöst; nur im II. Satz, Takt 13, 67 und 103, wurden die Vorschlagsformen des Originals in die Neuausgabe übernommen, weil dort über die Art der Ausführung Zweifel bestehen können. Zahlreiche große Legatobögen der Gesamtausgabe und der auf ihr beruhenden Neuausgaben erwiesen sich als Zusammenziehungen von jeweils mehreren kleinen Bögen des Originals (soweit sie nicht überhaupt freier Zusatz waren): die Wiederherstellung der originalen Bögen macht die peinlich saubere und übersichtliche Phrasierungsweise Mozarts deutlich, die in einem weiten Gegensatz zu der alles verwischenden Legatotechnik des 19. Jahrhunderts steht. Beide Klaviere haben sich durchgehends in den Pausen zwischen den Soloabschnitten als Generalbaßinstrumente zu betätigen. Das Original verzeichnet gewissenhaft bei jeder Pause das „col Basso".

Die erste Ausgabe des Konzertes erschien im Jahre 1800 als „op. 83" bei J. Anton André mit der Bezeichnung „Edition faite d'après la partition en manuscrit" (André hatte das Autograph mit Mozarts Nachlaß erworben) unter der Verlagsnummer 1421*). Nach Köchels Mitteilung besaß Karl August André, ein Sohn von Johann Anton, im Jahre 1860 noch zwei autographe Kadenzen zu diesem Konzert. Wo sie geblieben sind, und ob sie mit den hier vorgelegten übereinstimmten, ist nicht festzustellen. Die hier abgedruckten Kadenzen, teils autograph, teils von Leopold Mozarts Hand geschrieben, besitzt das Stift St. Peter in Salzburg**), eine alte Abschrift der ersten von beiden die Preußische Staatsbibliothek Berlin. Sie sind bisher nicht zum Druck gelangt. Als Vorlage diente eine seit langem in meinem Besitz befindliche Photographie.

*) Deutsch & Oldmann, Zeitschrift f. Musikwissenschaft XIV, 1931/32, S. 348.
**) Köchels Verzeichnis, 3. Aufl. (Einstein), 1937, unter Nr. 626a, Ziffer 5b-c. Die älteren Auflagen des Köchel-Verzeichnisses kennen diese Kadenzen nicht.

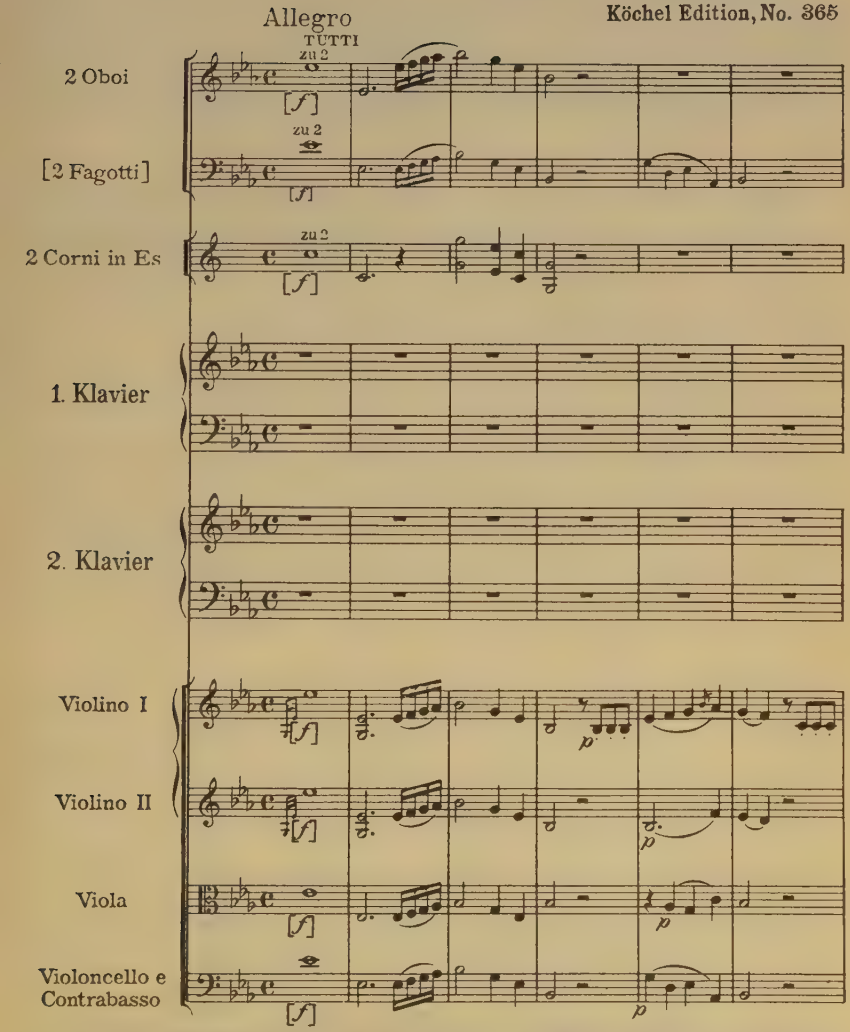
Kiel, August 1937. Prof. Dr. Friedrich Blume.

CONCERTO

I.

W. A. Mozart
1756–1791

Köchel Edition, No. 365



Die Generalbaßtätigkeit der beiden Klaviere konnte aus technischen Gründen in der Partitur nicht sichtbar gemacht werden, siehe jedoch das Vorwort.

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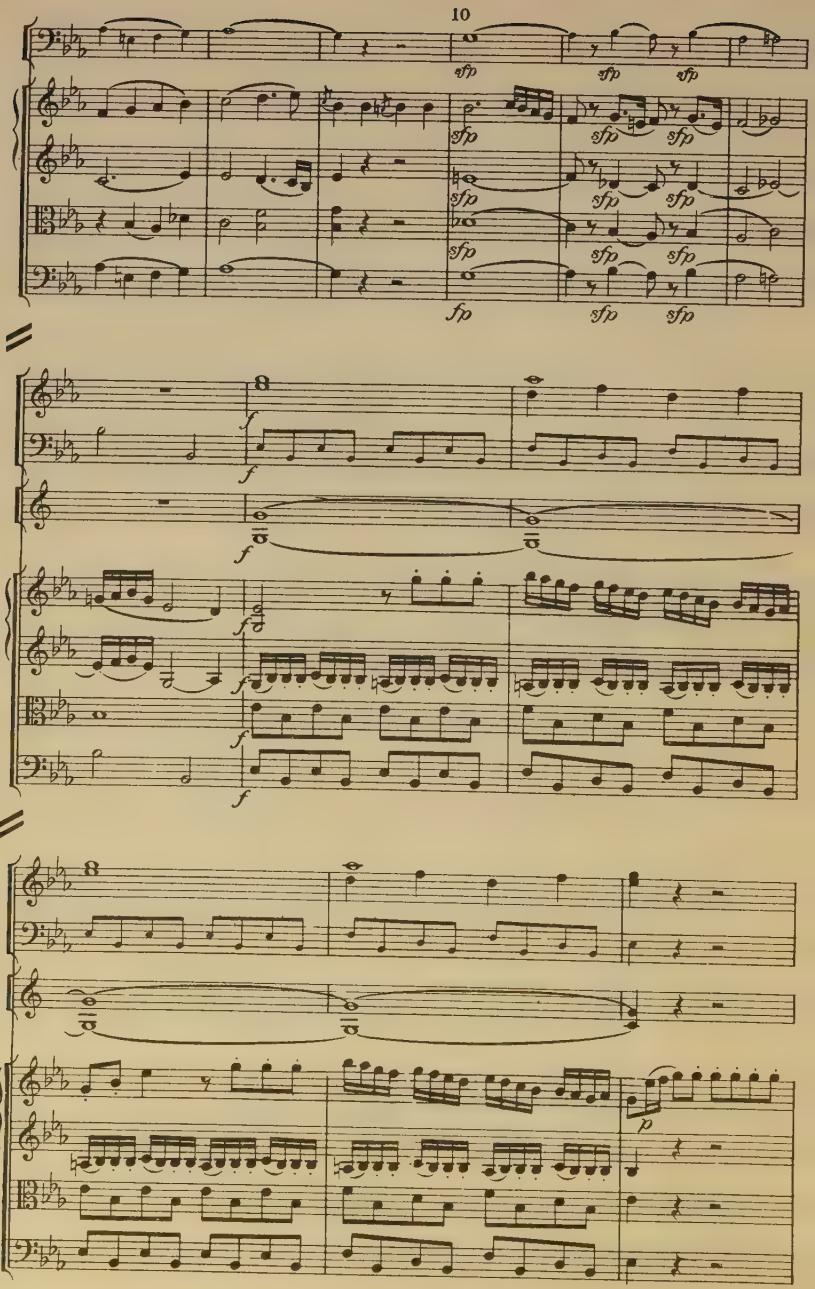
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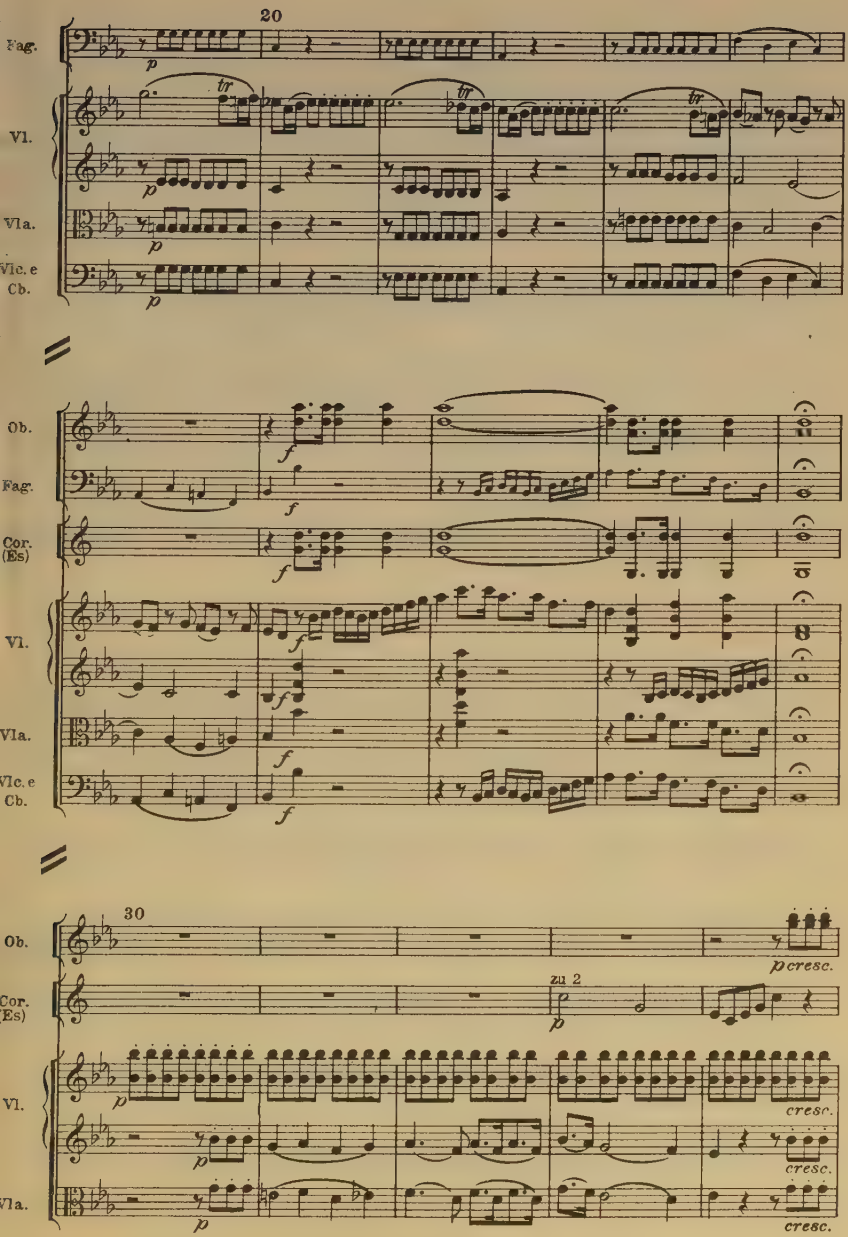
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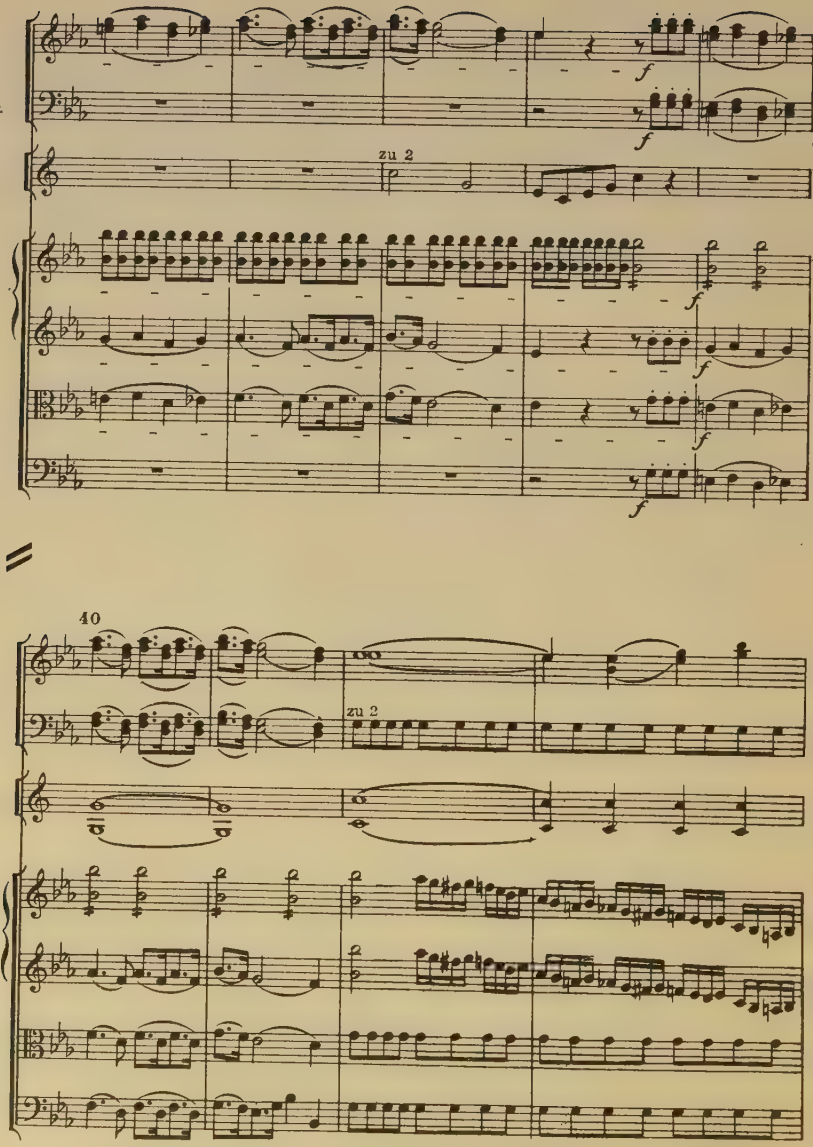
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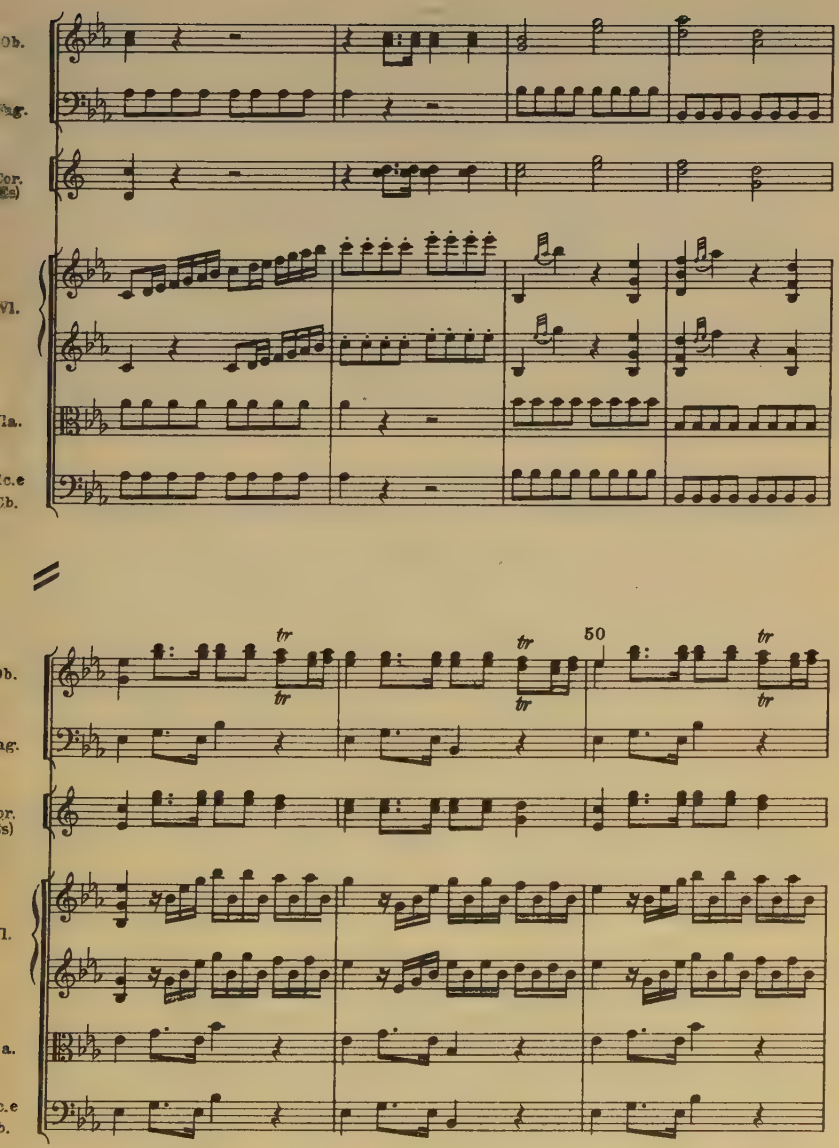
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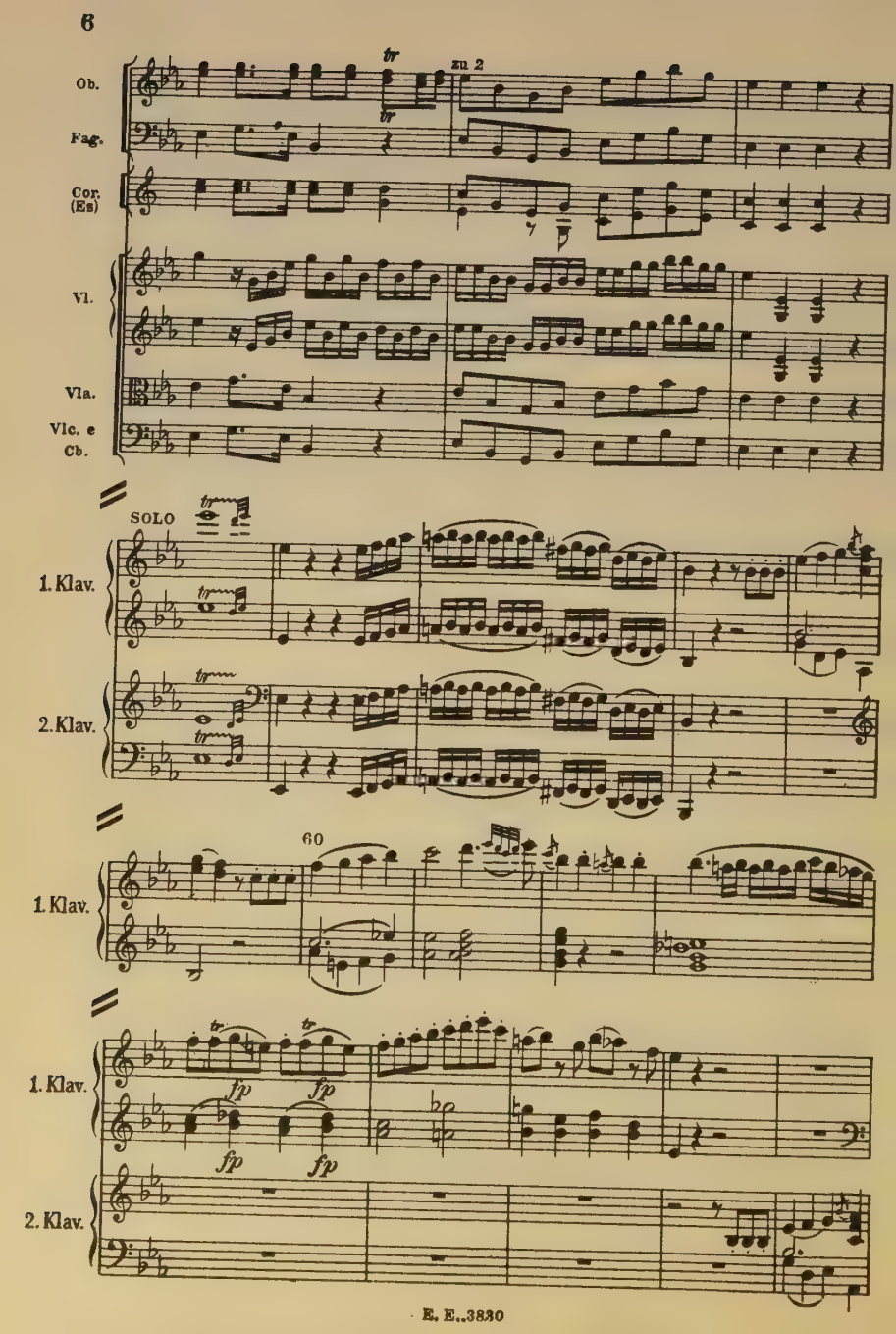
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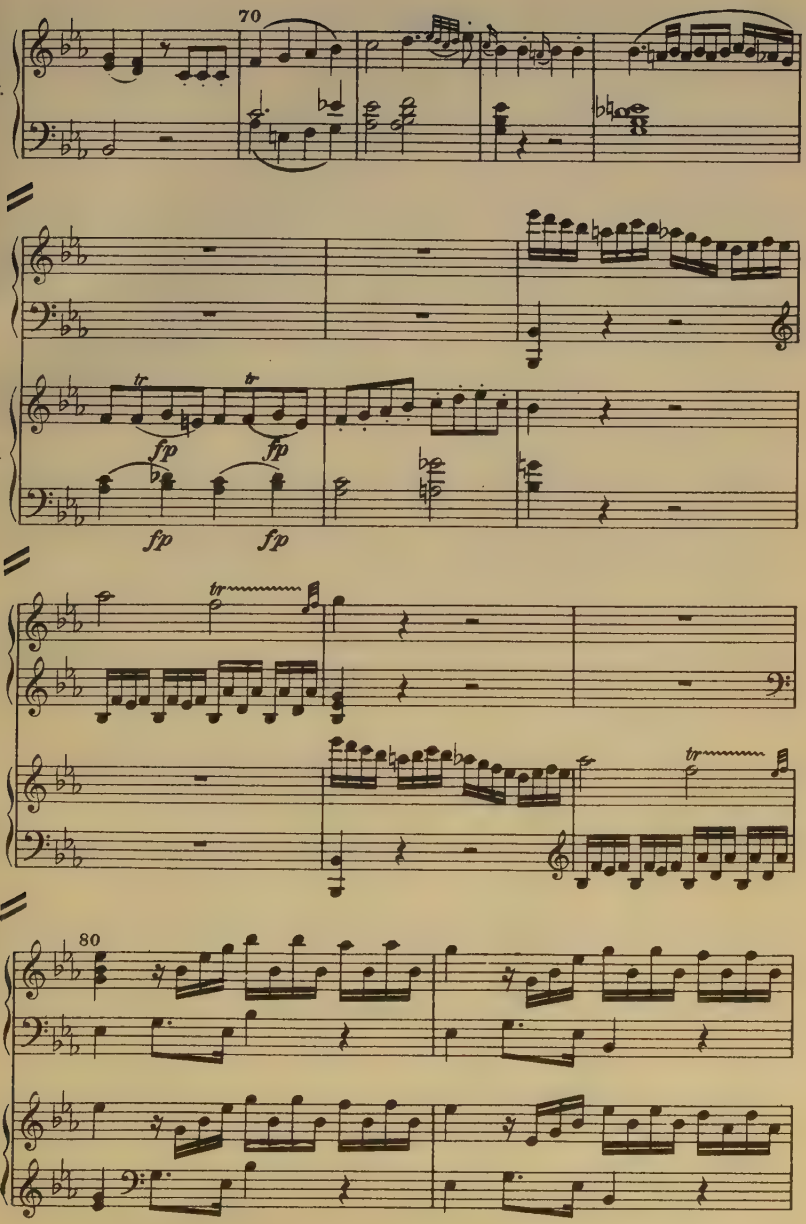
70
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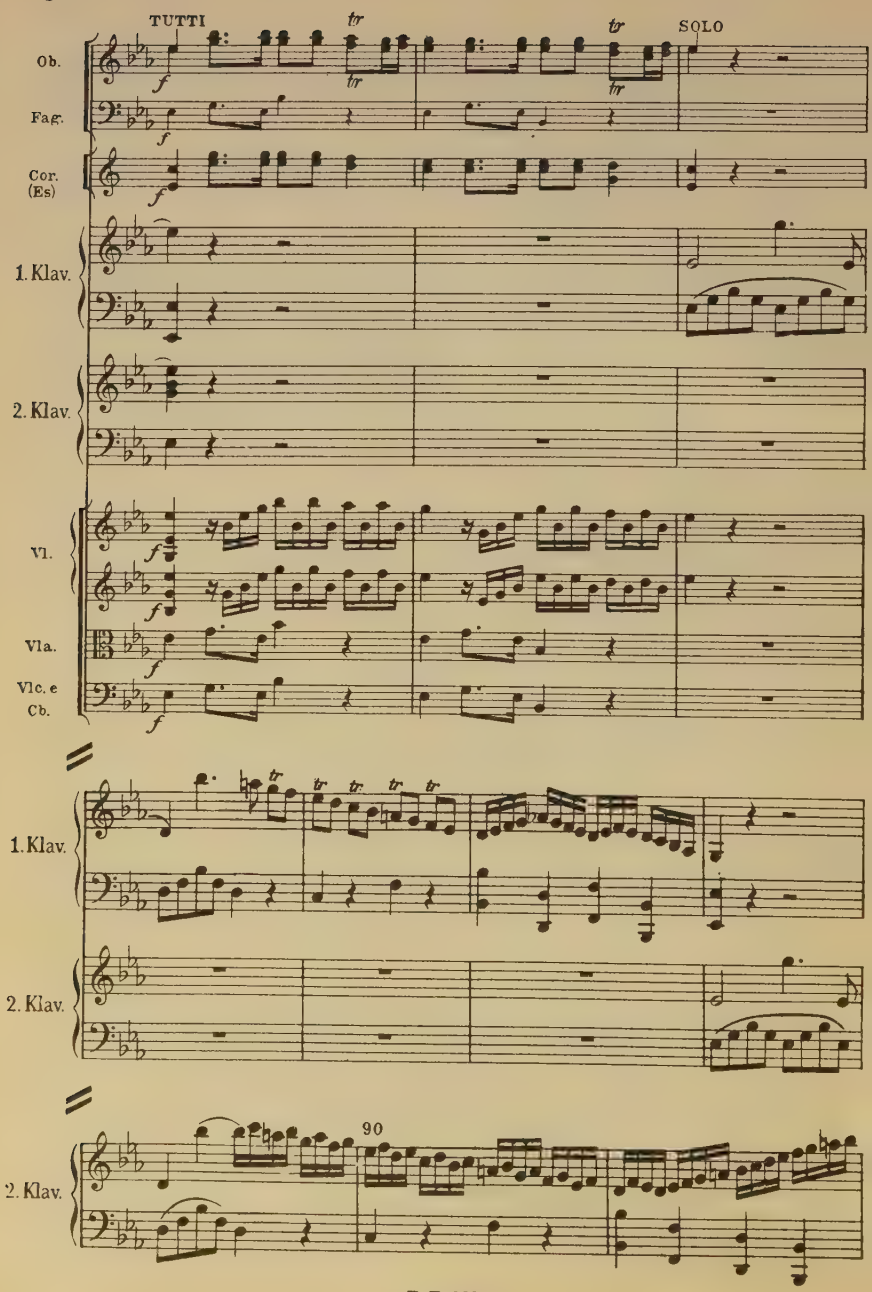
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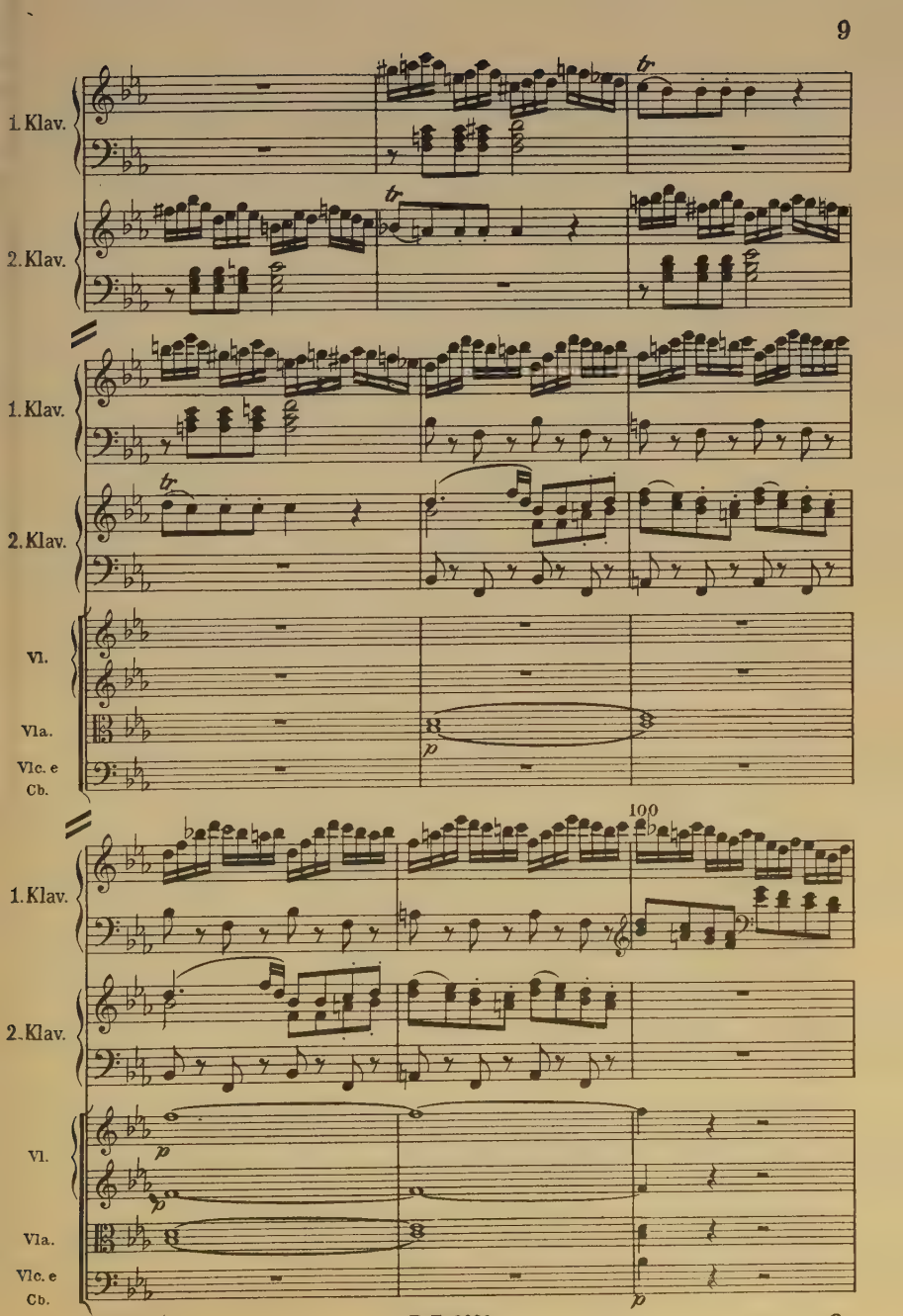
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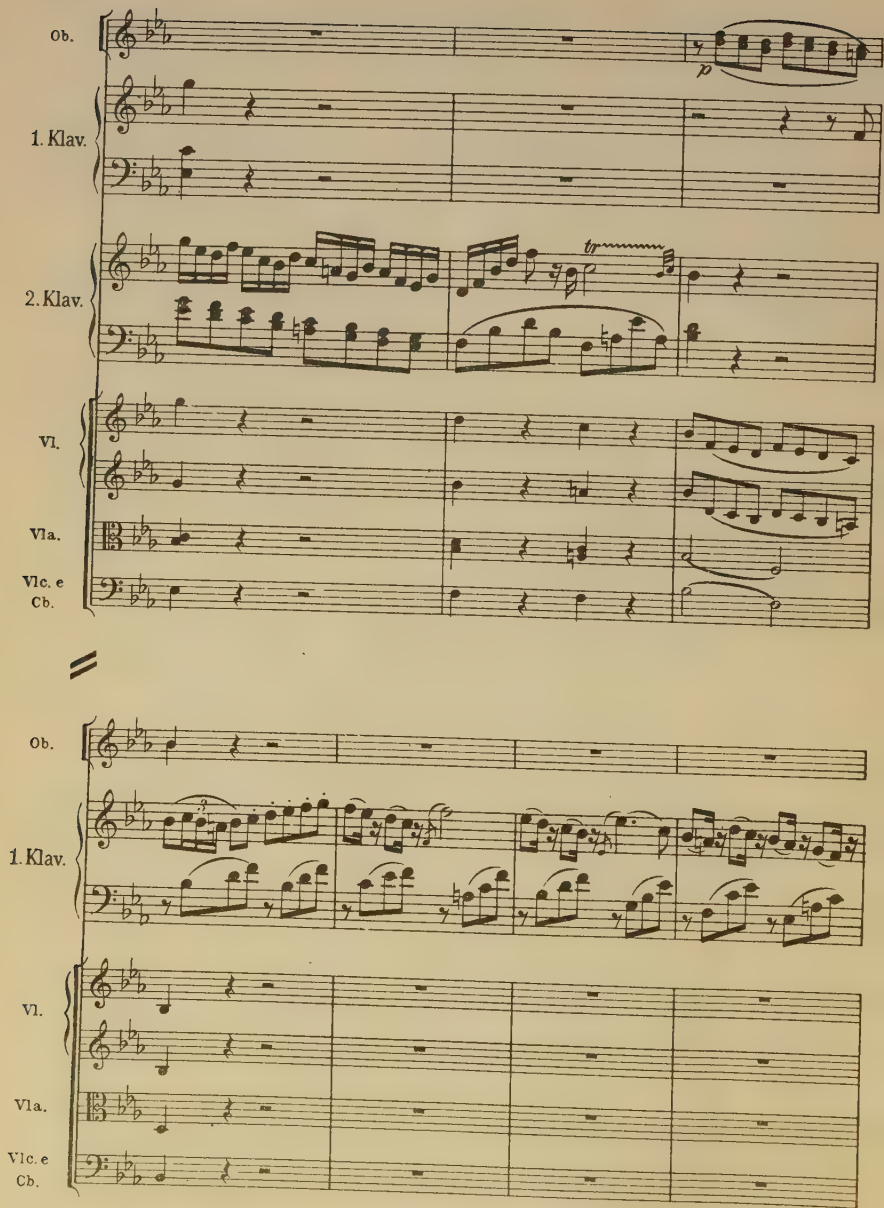
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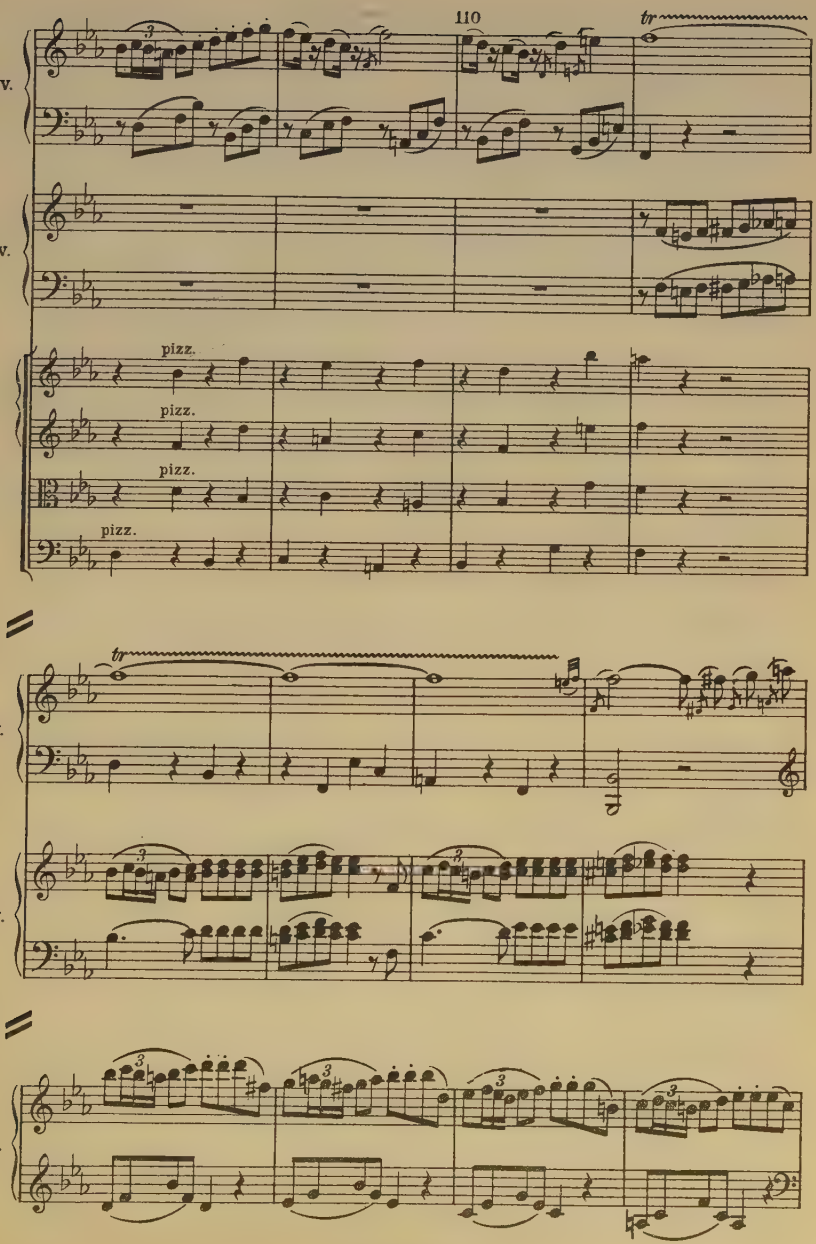
110
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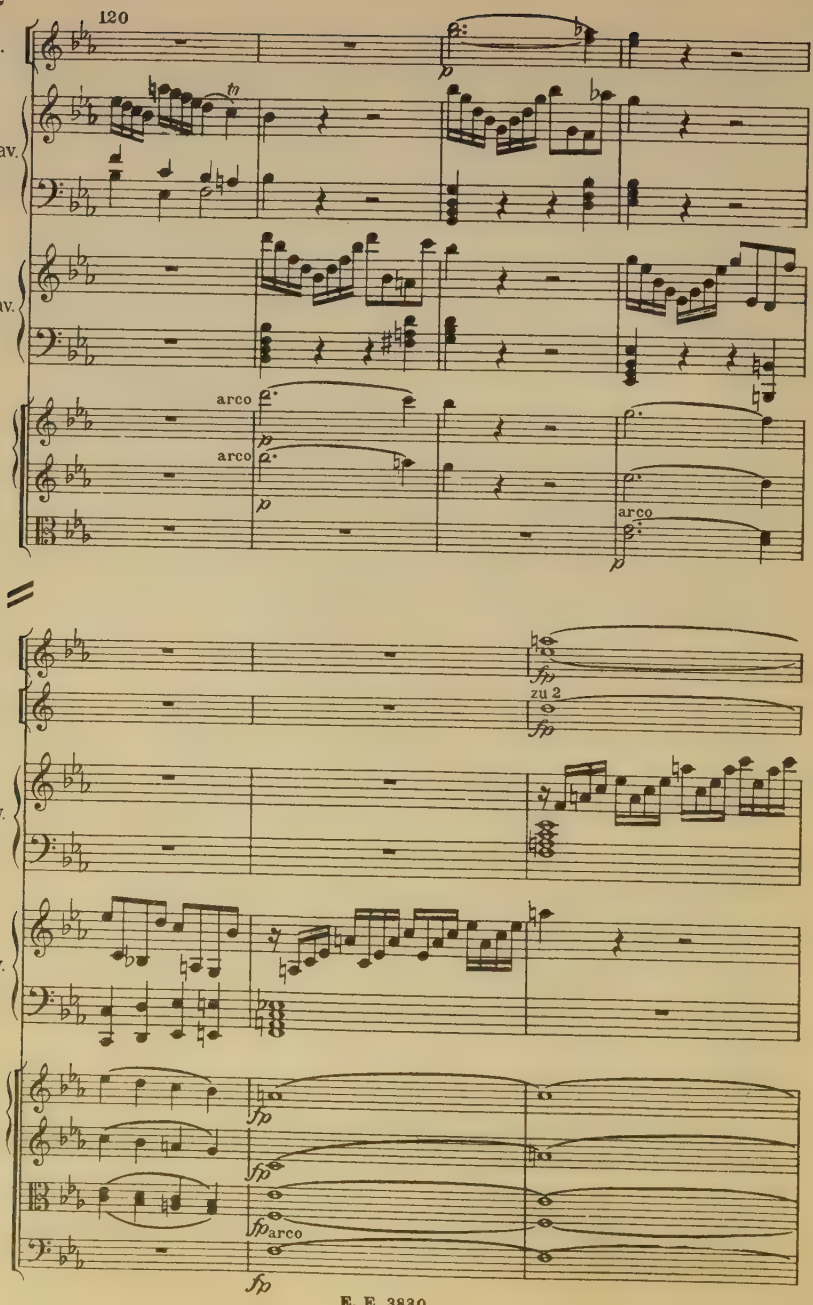
120
Ob.
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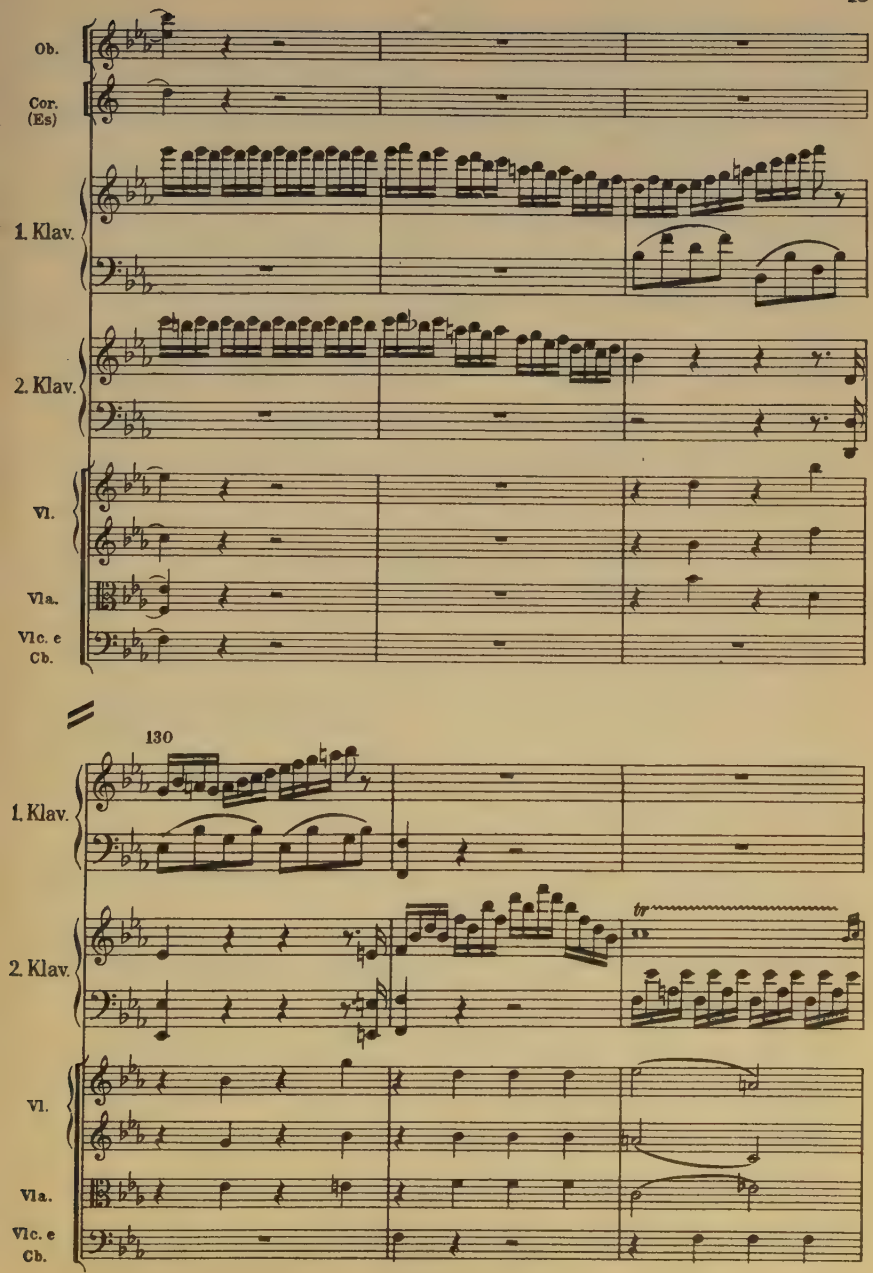
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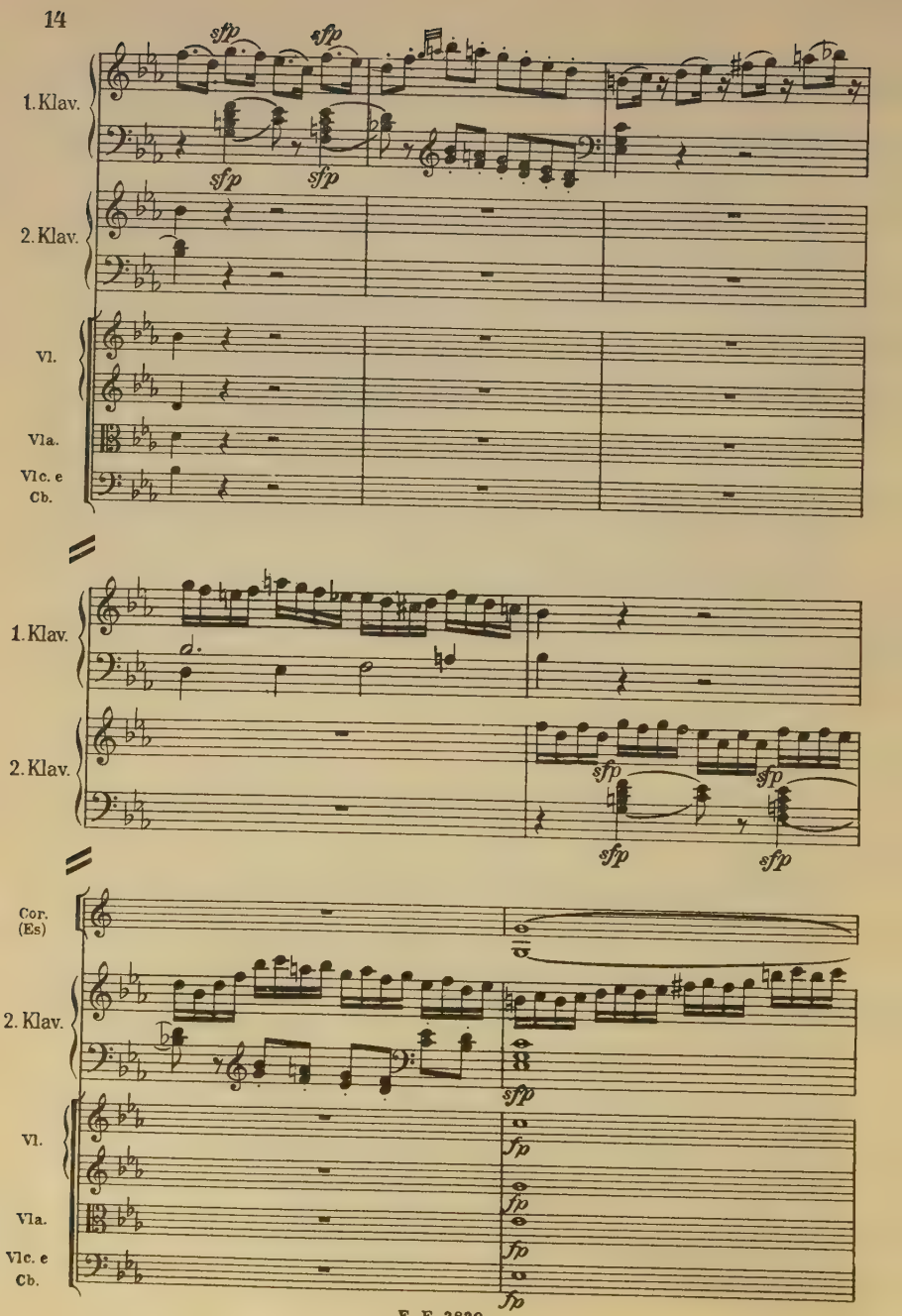
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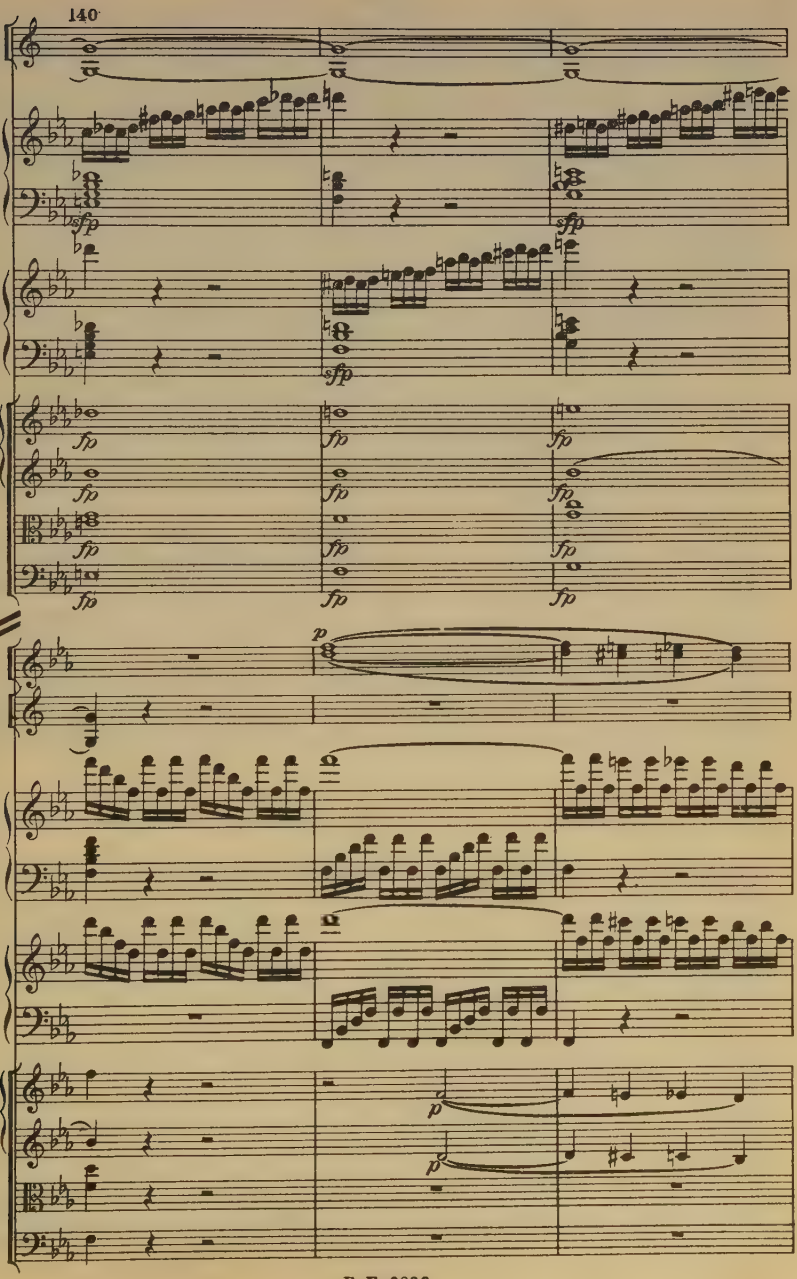
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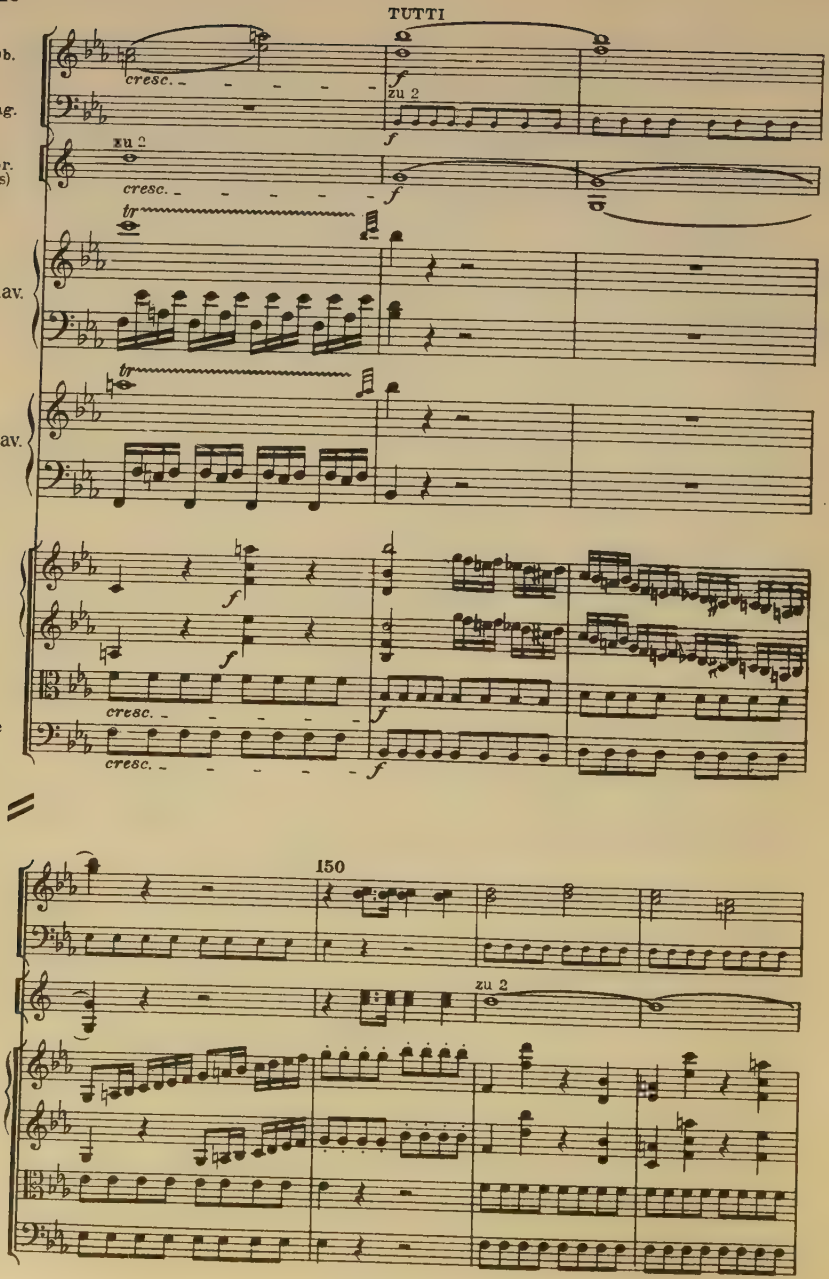
TUTTI
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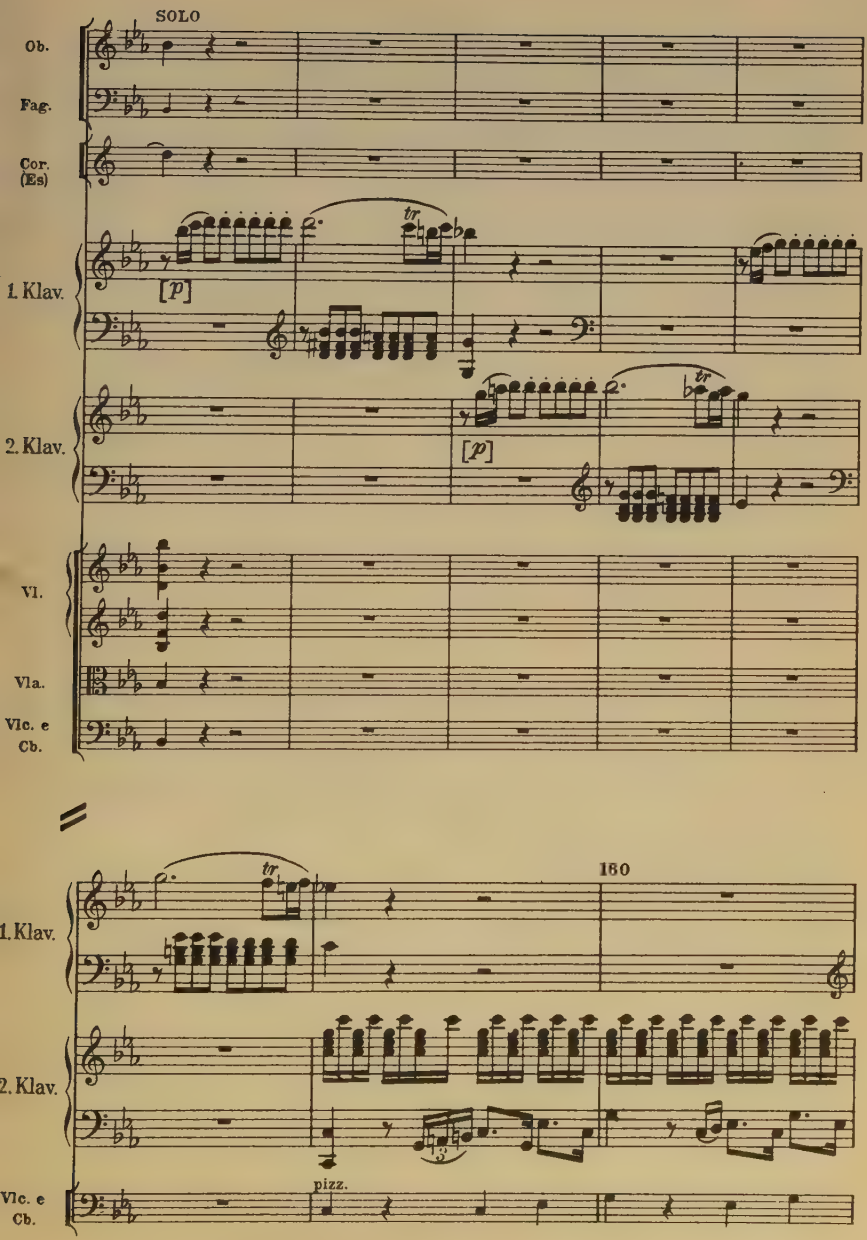
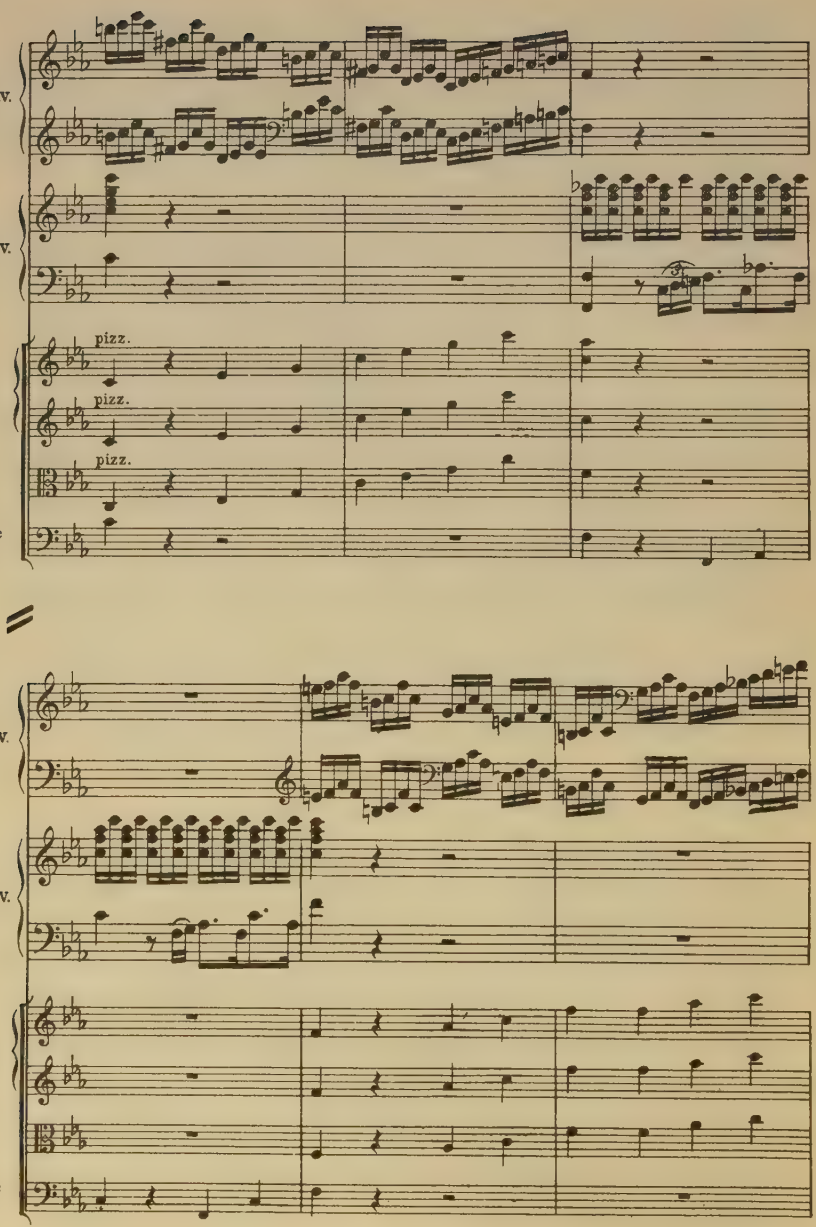
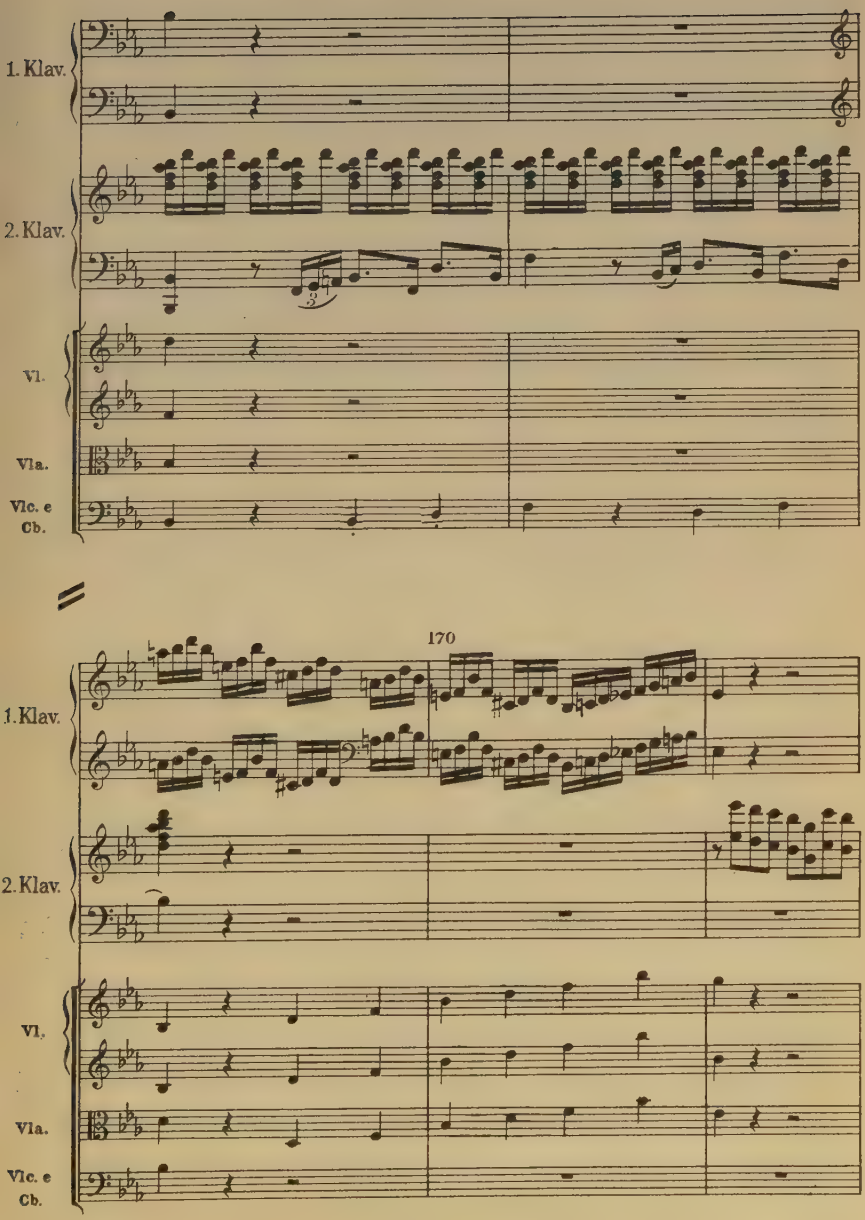
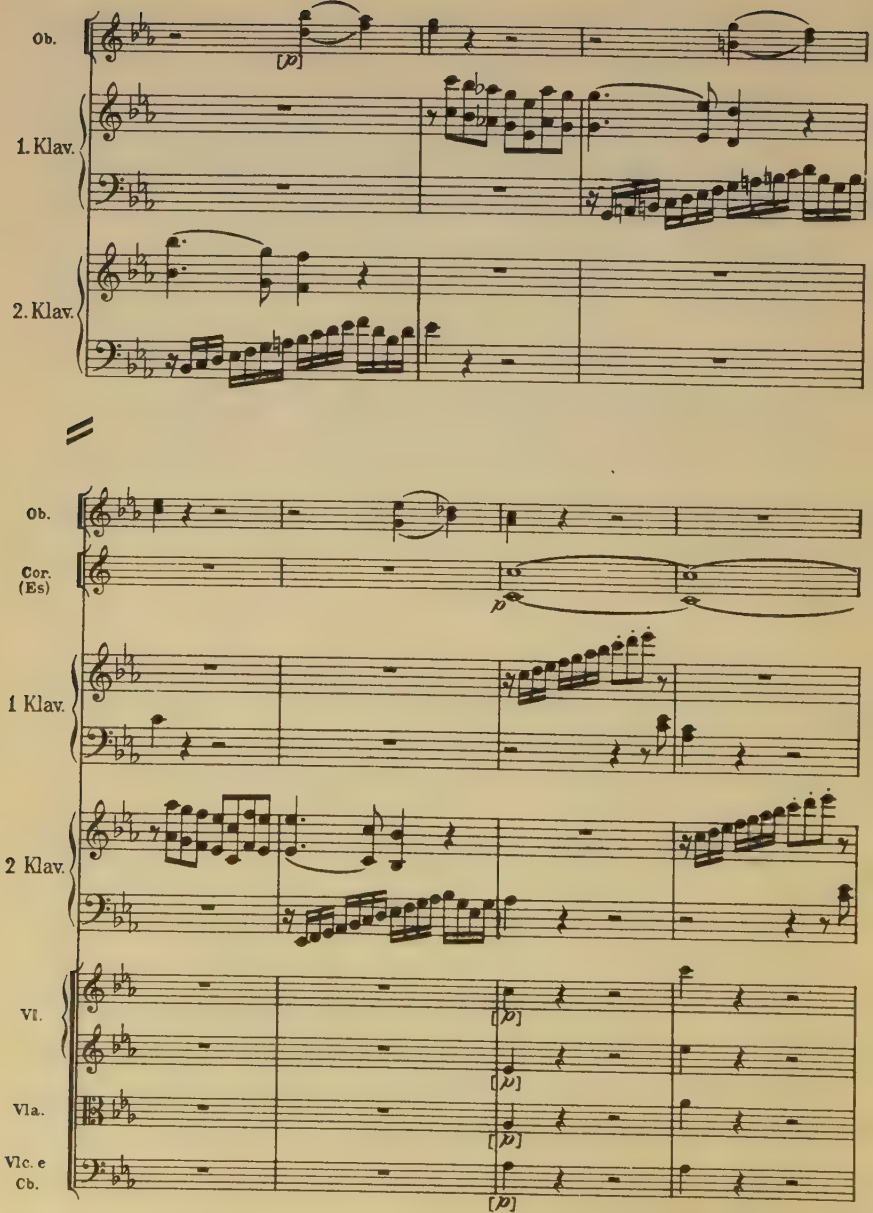
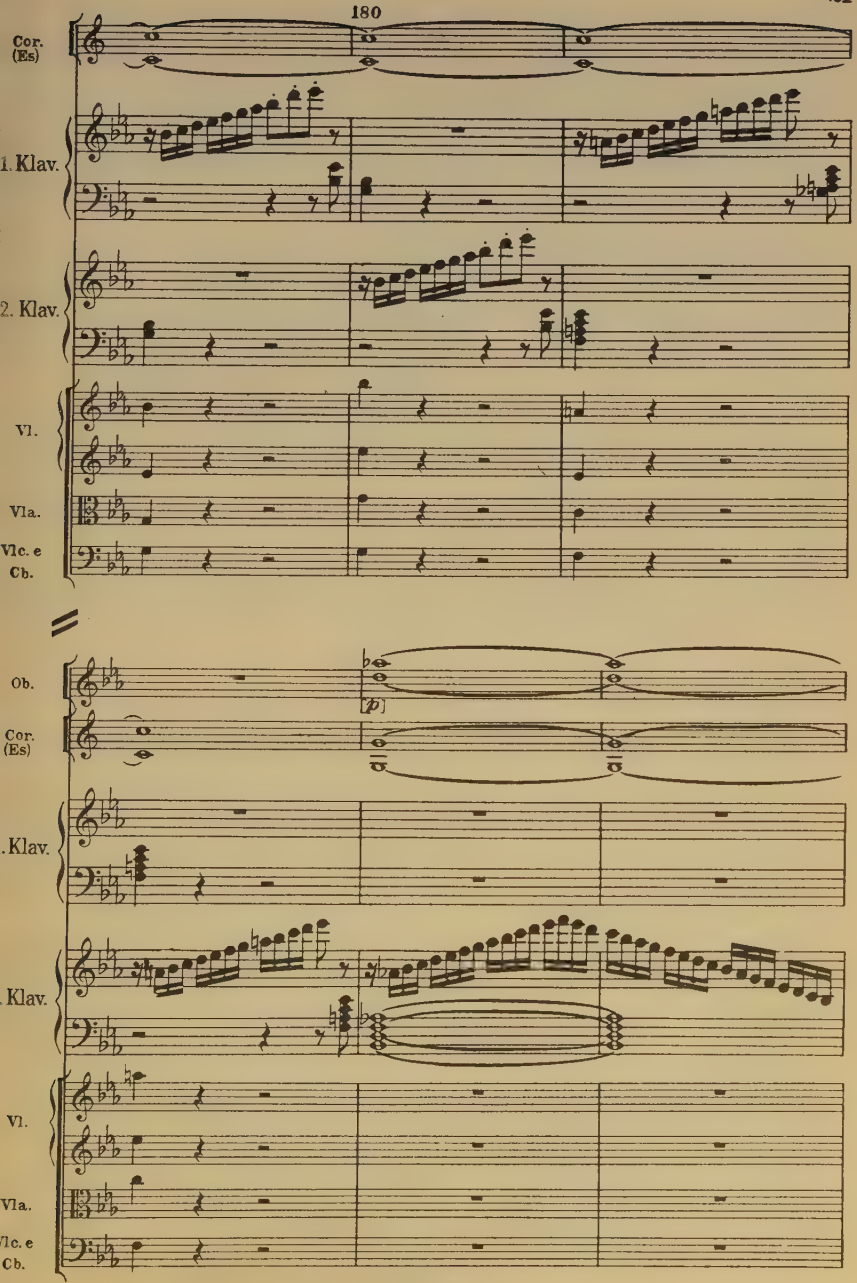
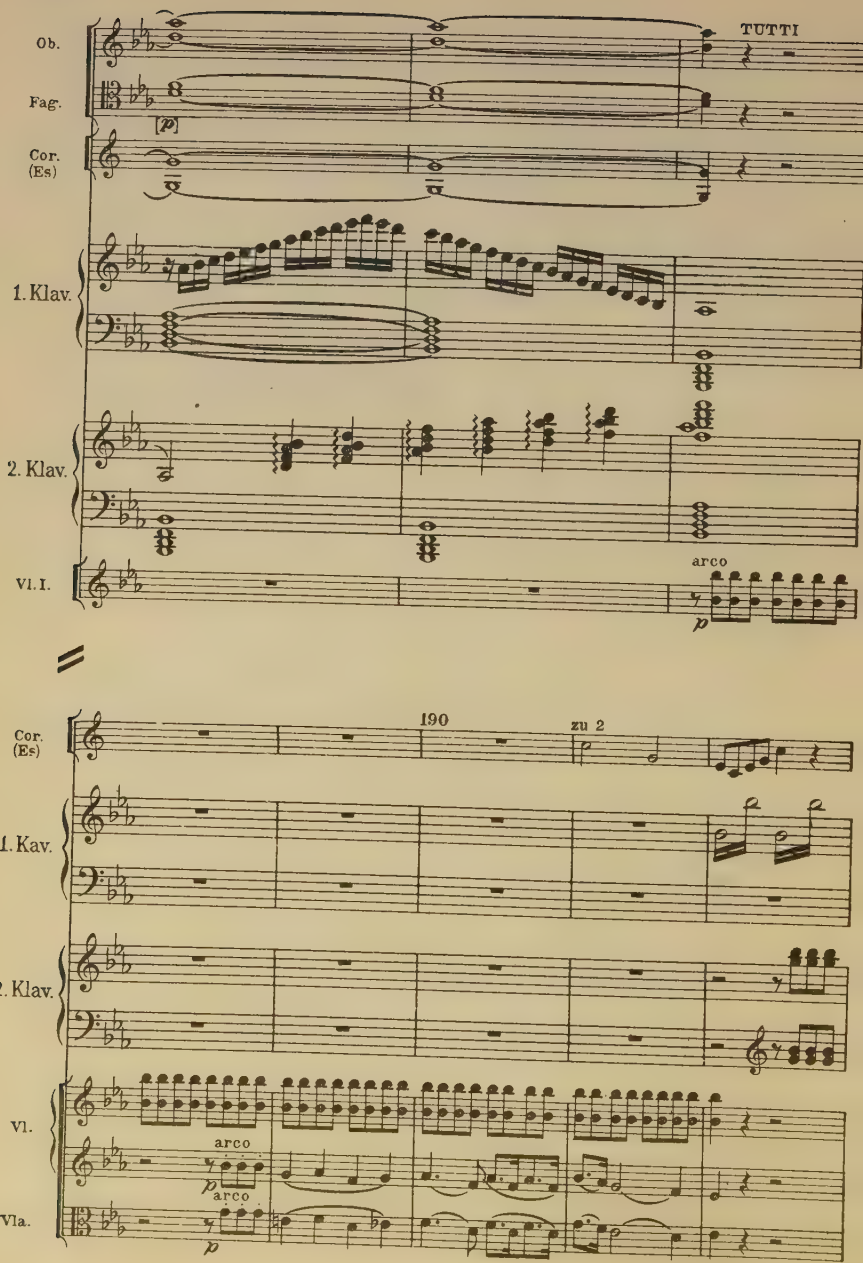
zu 2
tr
150

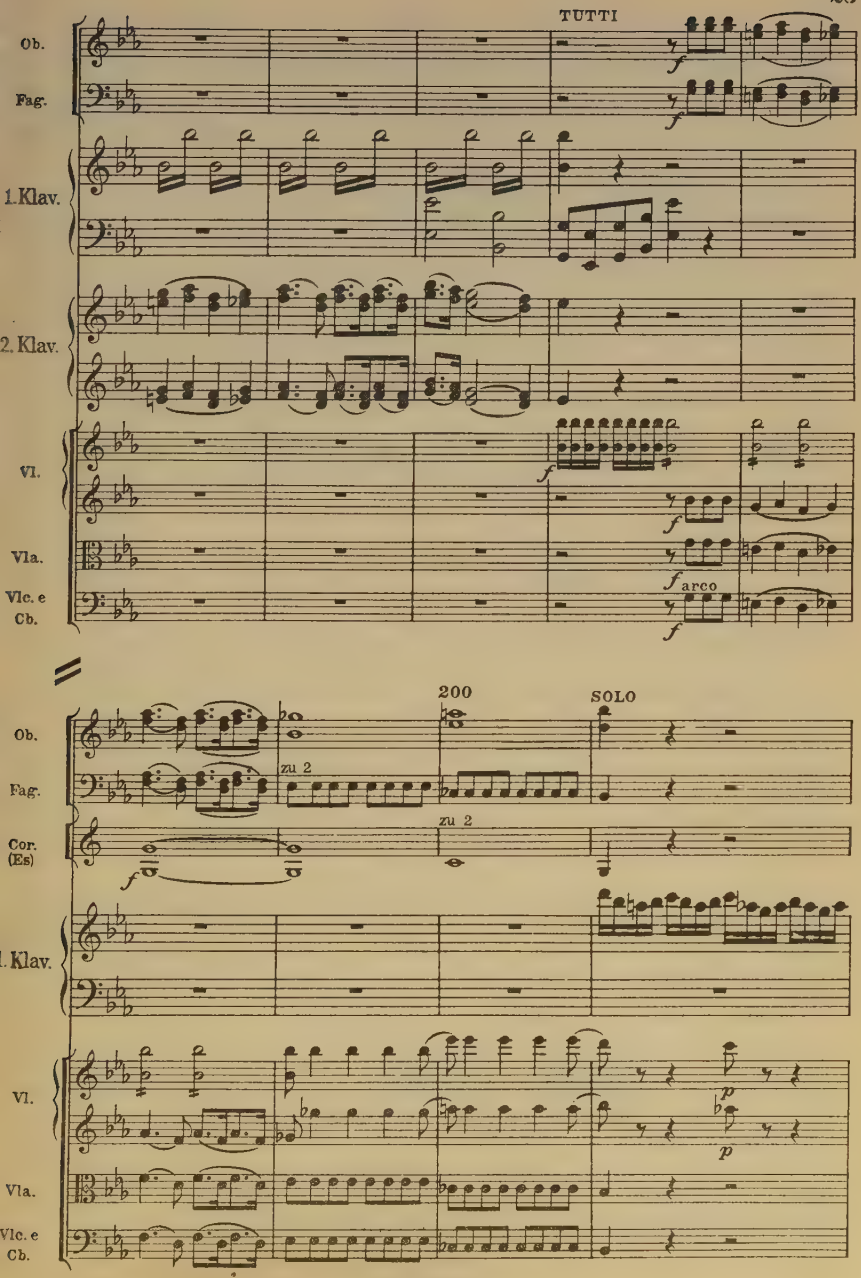

SOLO
Ob.
Fag.
Cor. (Es)
1. Klav.
[p]
tr
2. Klav.
[p]
tr
Vl.
Vla.
Vlc. e Cb.
160
1. Klav.
tr
2. Klav.
Vlc. e Cb.
pizz.

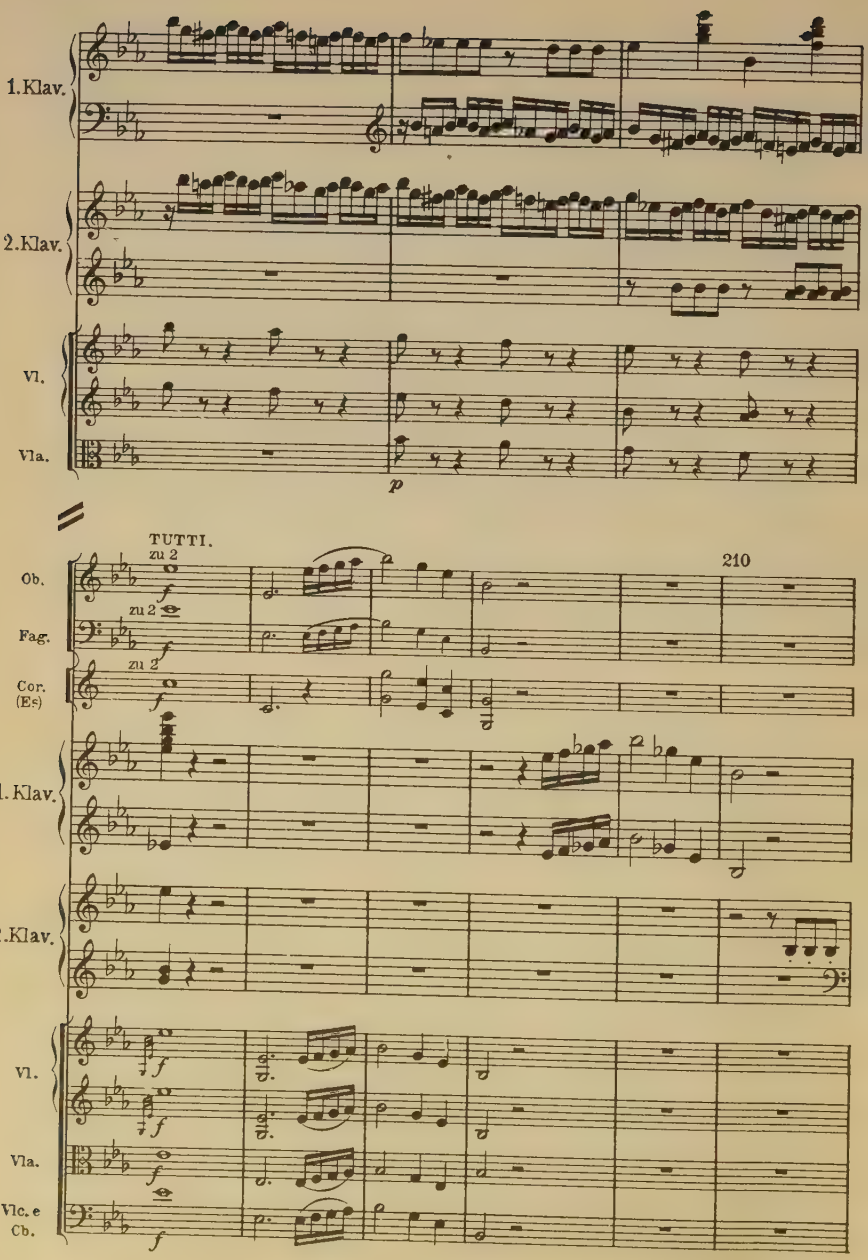

1. Klav.
2. Klav.
Vl.
pizz.
pizz.
Vla.
pizz.
Vlc. e
Cb.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.

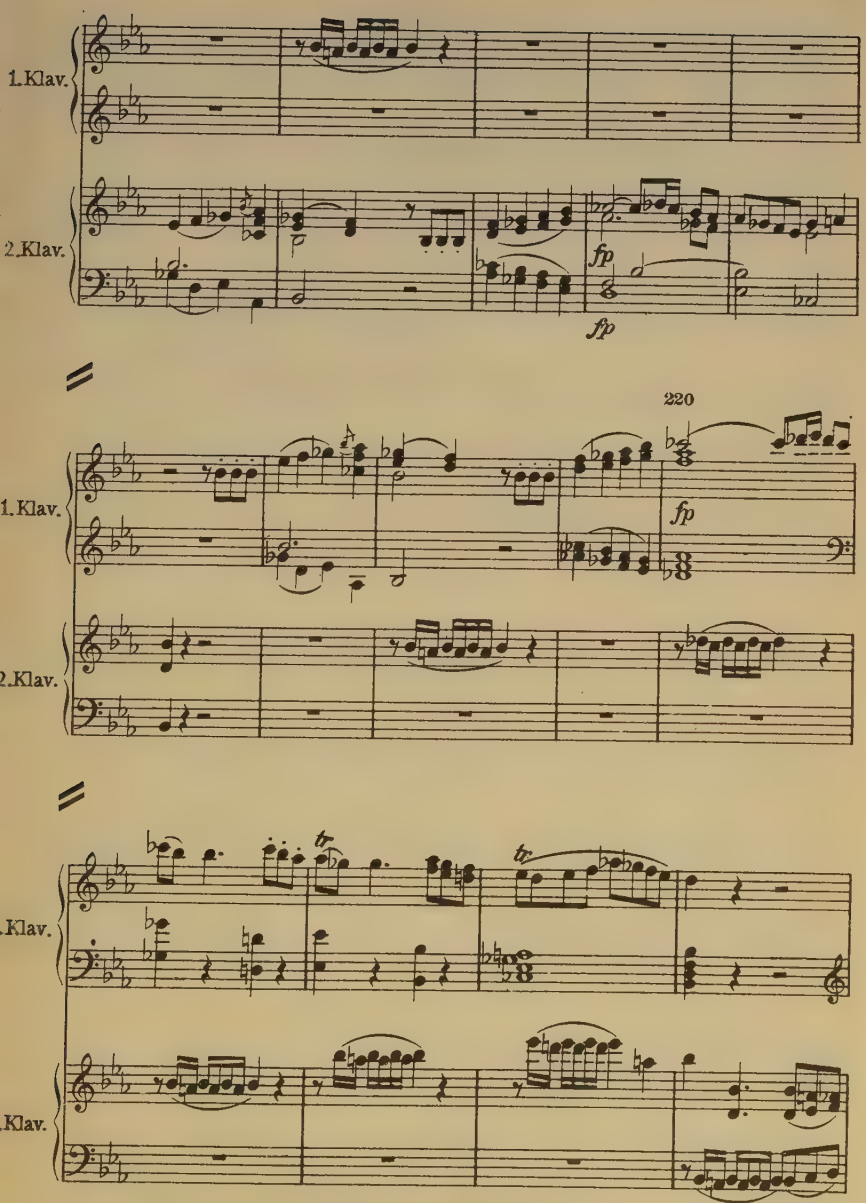

1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
170
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.

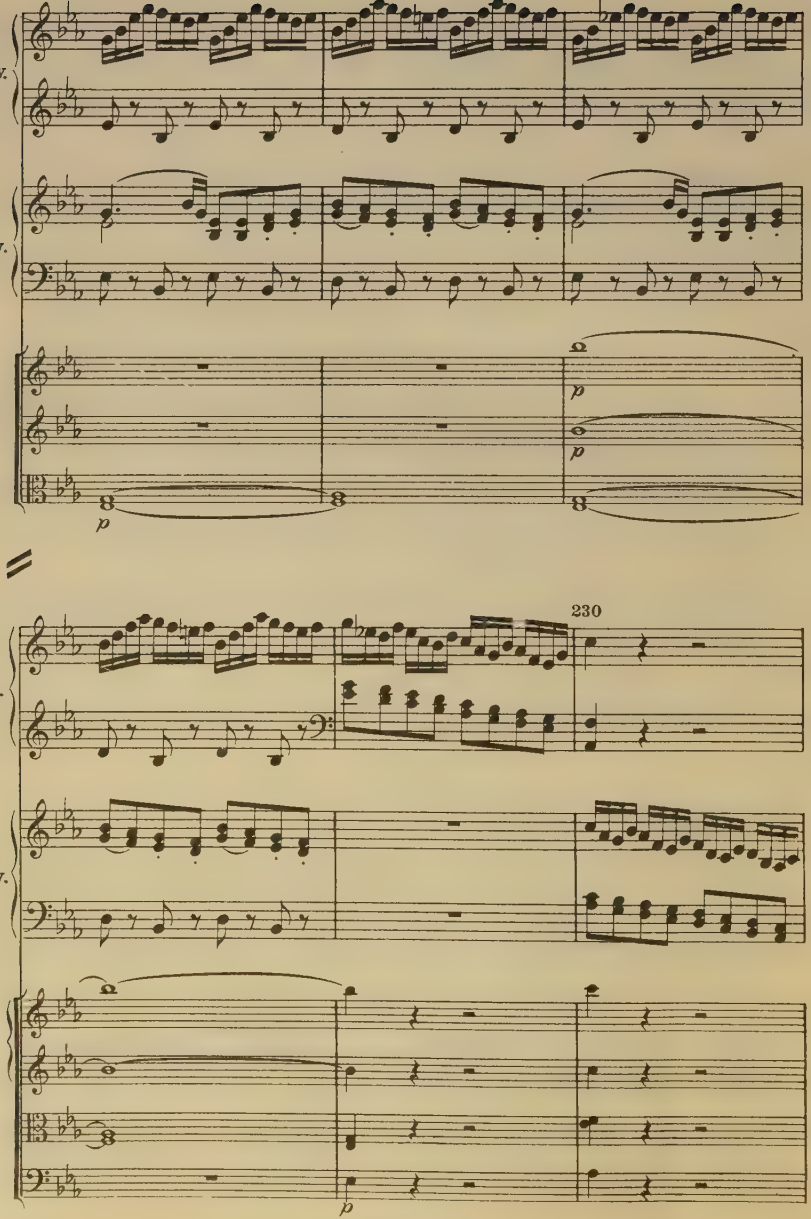

Ob.
1. Klav.
2. Klav.
Ob.
Cor. (Es)
1 Klav.
2 Klav.
Vl.
Vla.
Vlc. e Cb.

180
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
Ob.
Cor. (Es)
p
. Klav.
. Klav.
Vl.
Vla.
lc. e Cb.

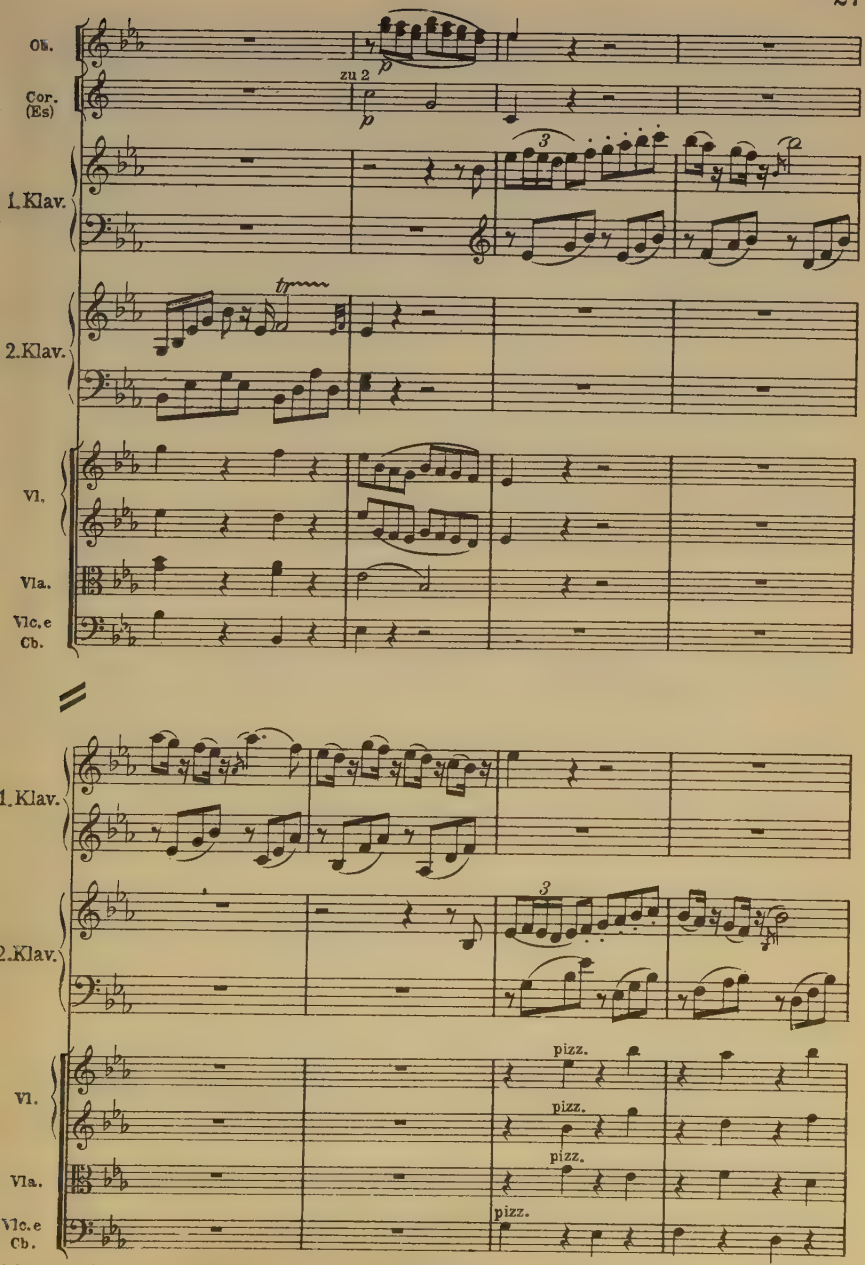

Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl. I.
TUTTI
[p]
arco
p
190
zu 2
Cor. (Es)
1. Kav.
2. Klav.
Vl.
Vla.
arco
arco
p
p

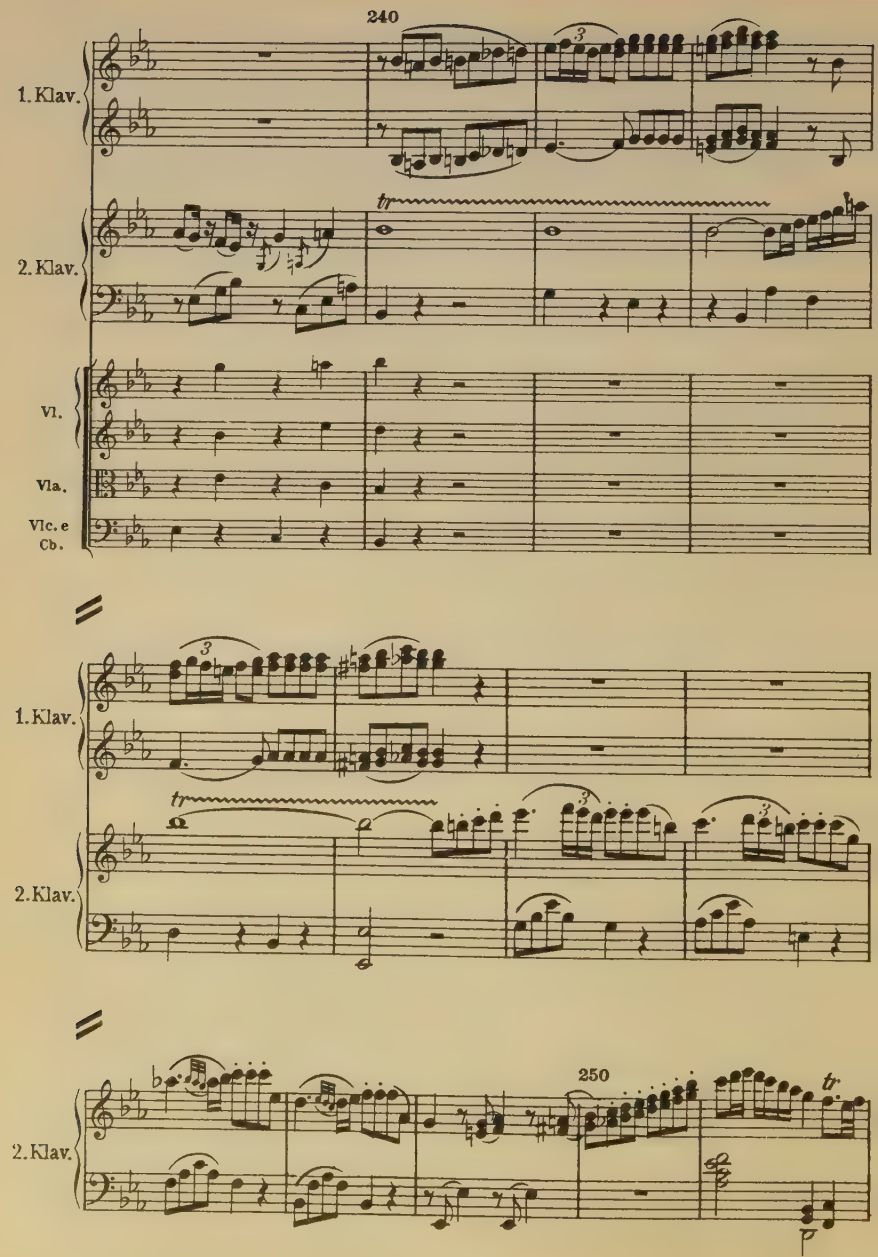

TUTTI
Ob.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
arco
200
SOLO
zu 2
Cor. (Es)

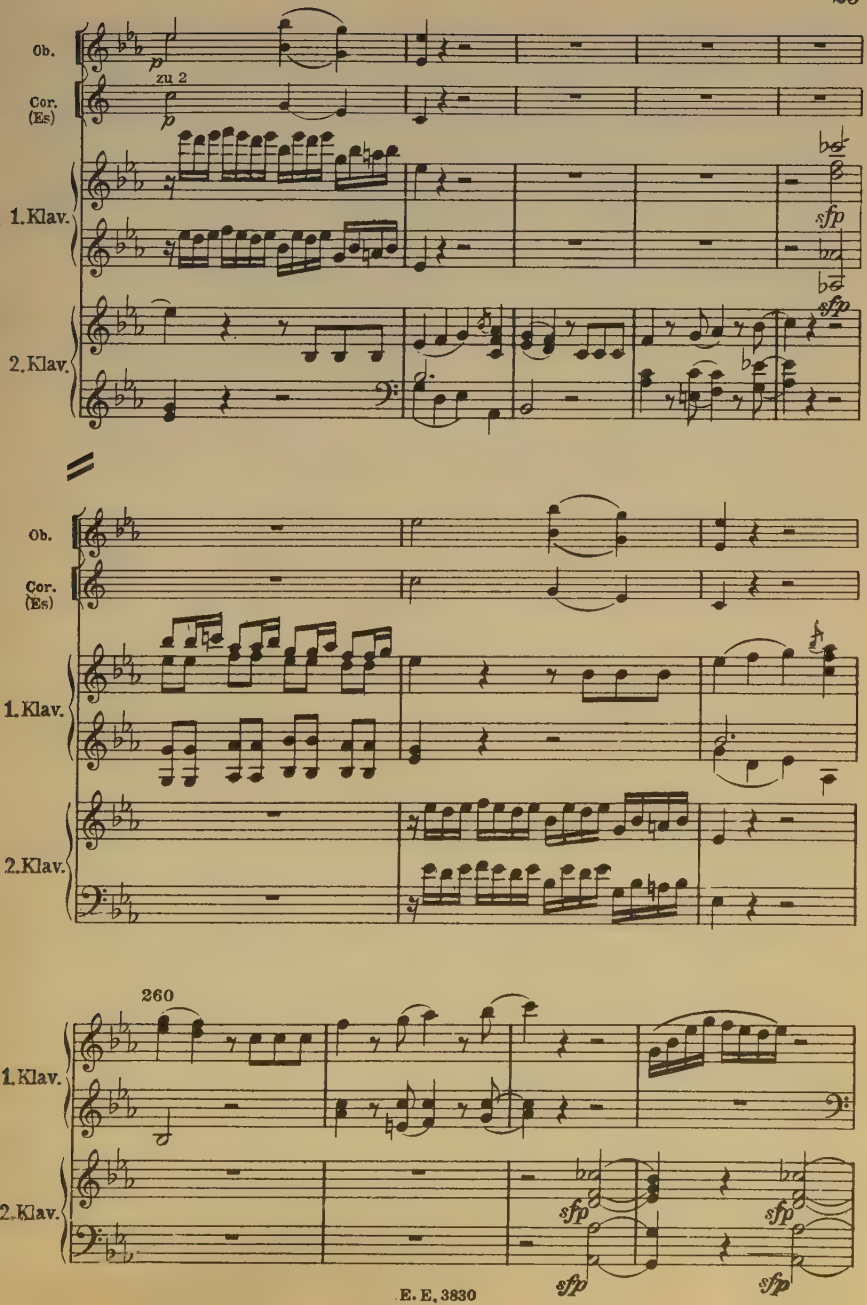

1. Klav.
2. Klav.
Vl.
Vla.
p
TUTTI.
zu 2
210
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
f

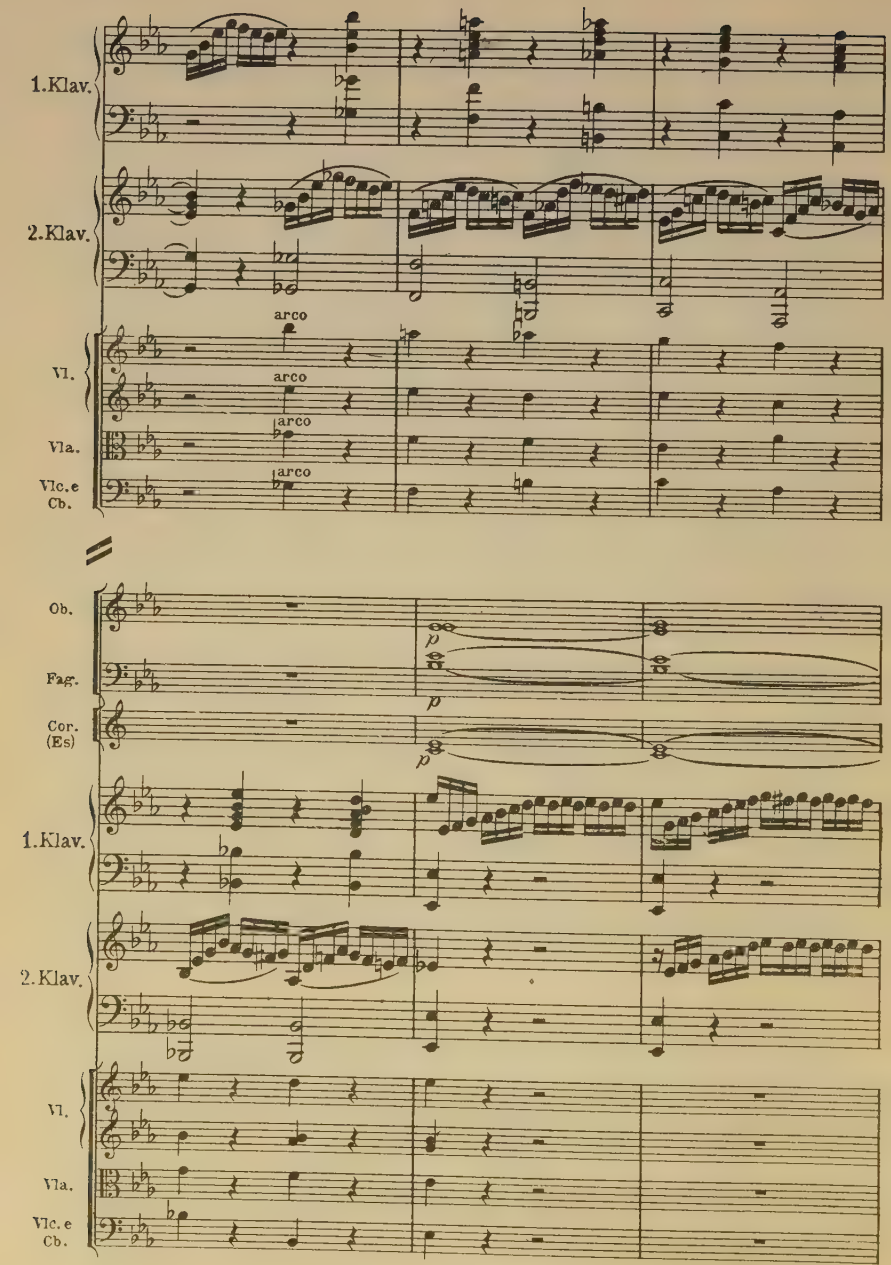

1. Klav.
2. Klav.
fp
fp
220
1. Klav.
2. Klav.
fp
tr
tr
1. Klav.
2. Klav.

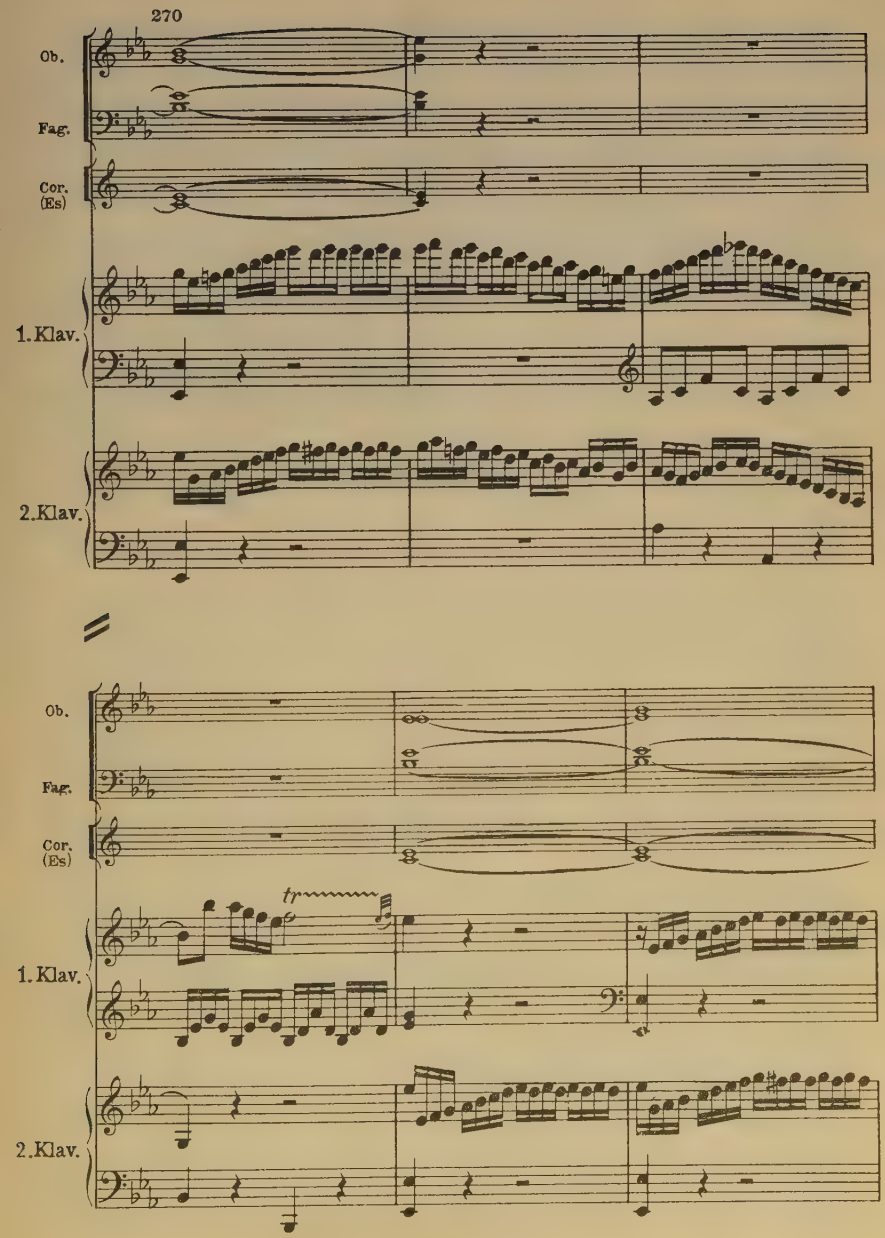

1. Klav.
2. Klav.
Vl.
Vla.
p
p
p
230
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
p

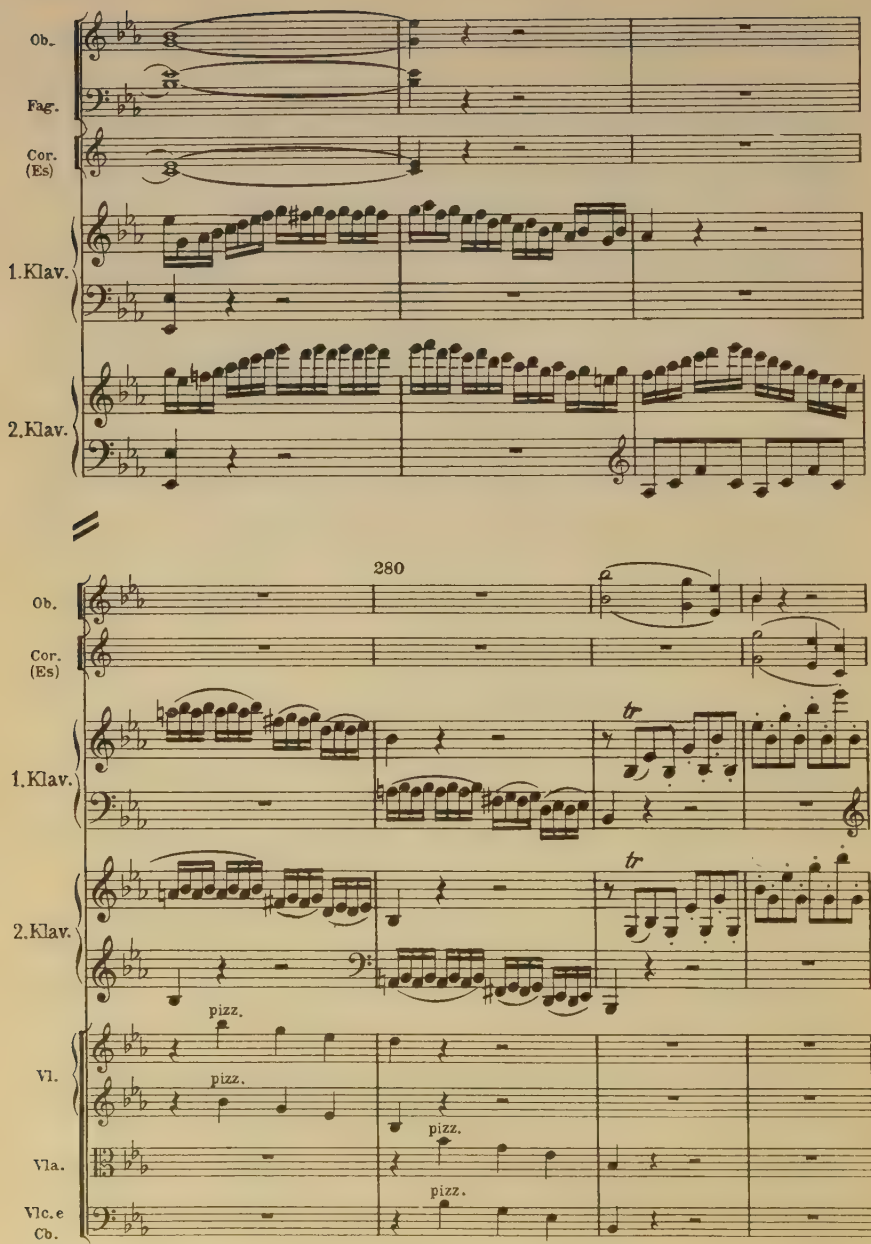

Ob.
Cor. (Es)
zu 2
1. Klav.
2. Klav.
Vl.
Vla.
Vlc.e Cb.
tr
3
1. Klav.
2. Klav.
Vl.
Vla.
Vlc.e Cb.
pizz.
pizz.
pizz.
pizz.

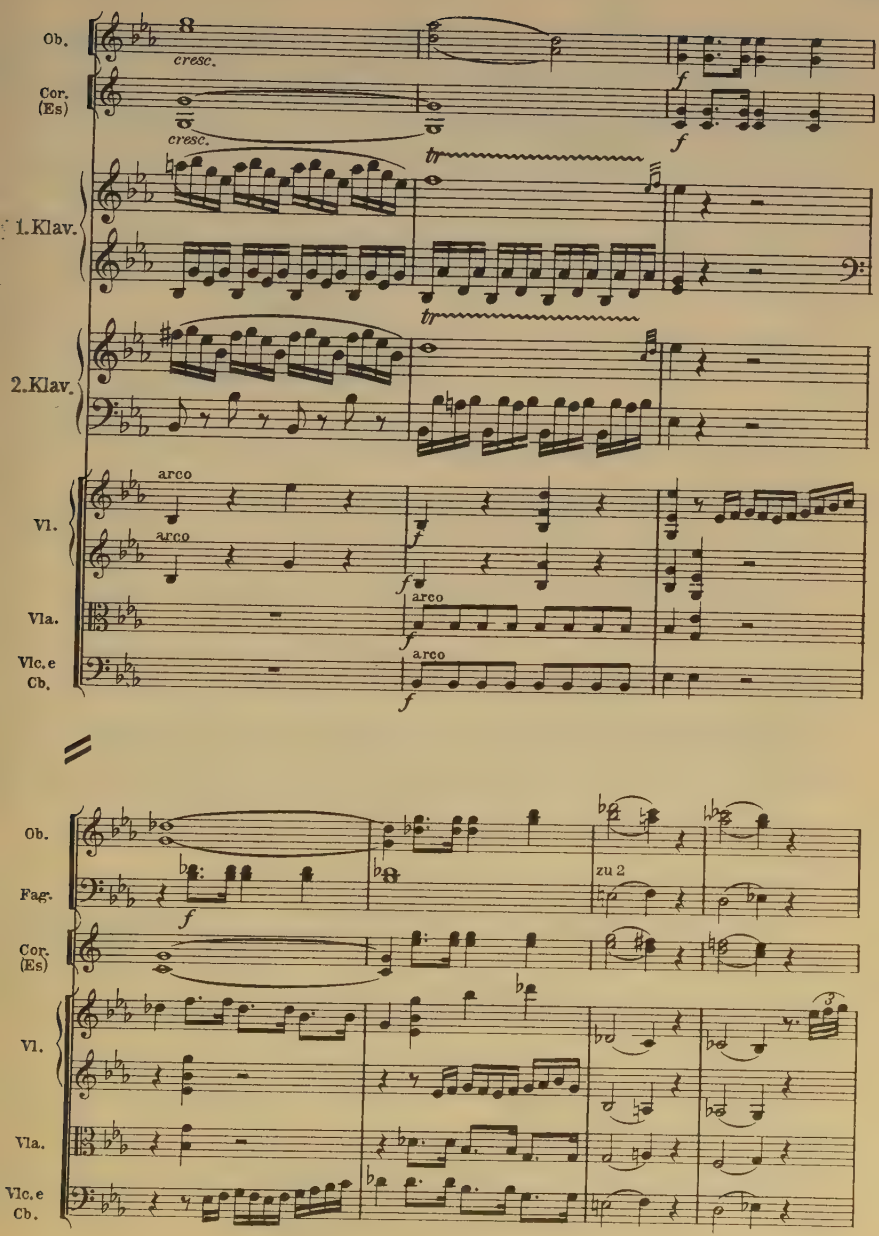

240
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
tr
250

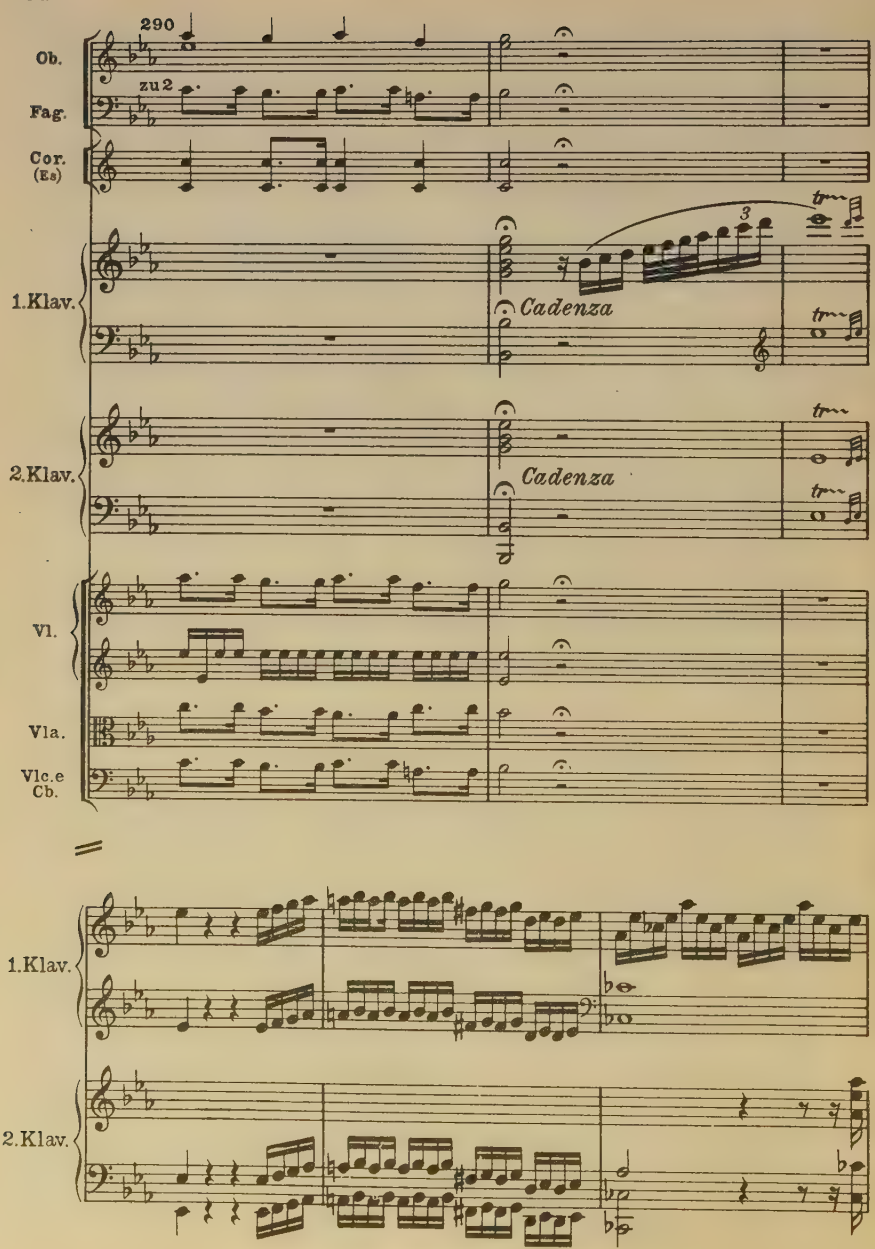

Ob.
Cor. (Es)
zu 2
1. Klav.
2. Klav.
sfp
Ob.
Cor. (Es)
1. Klav.
2. Klav.
260
1. Klav.
2. Klav.
sfp

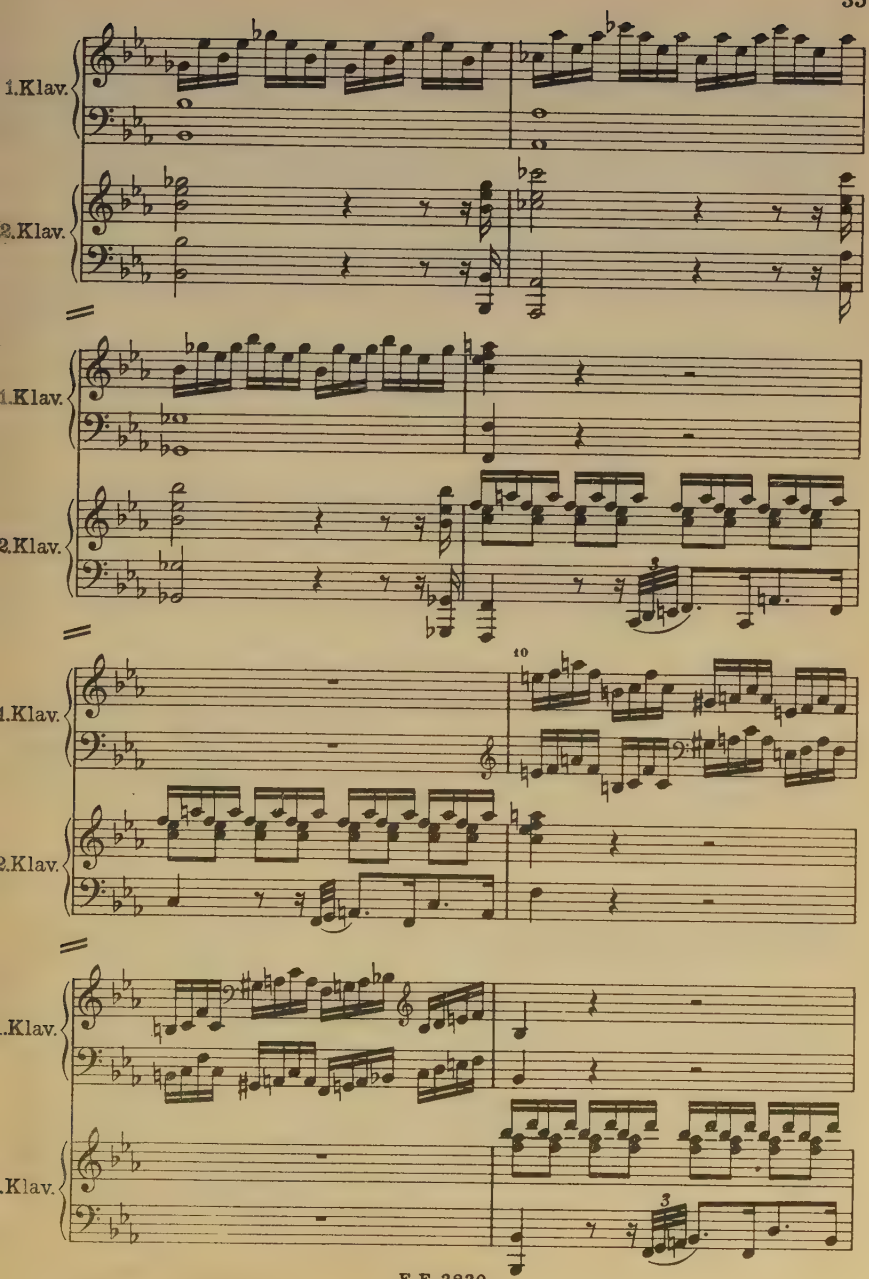

1.Klav.
2.Klav.
arco
Vl.
arco
Vla.
arco
Vlc.e
Cb.
arco
Ob.
Fag.
p
Cor.
(Es)
p
1.Klav.
2.Klav.
Vl.
Vla.
Vlc.e
Cb.

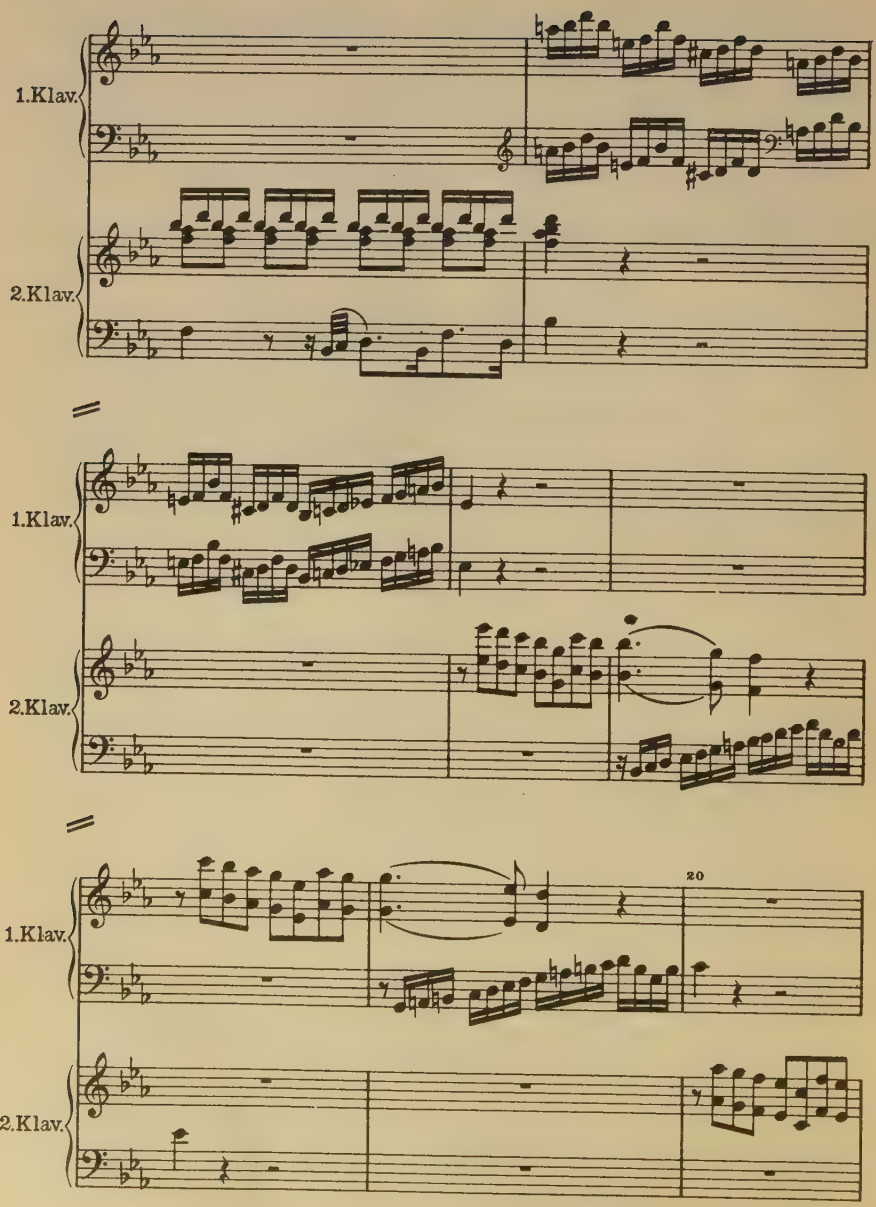

270
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
tr
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.

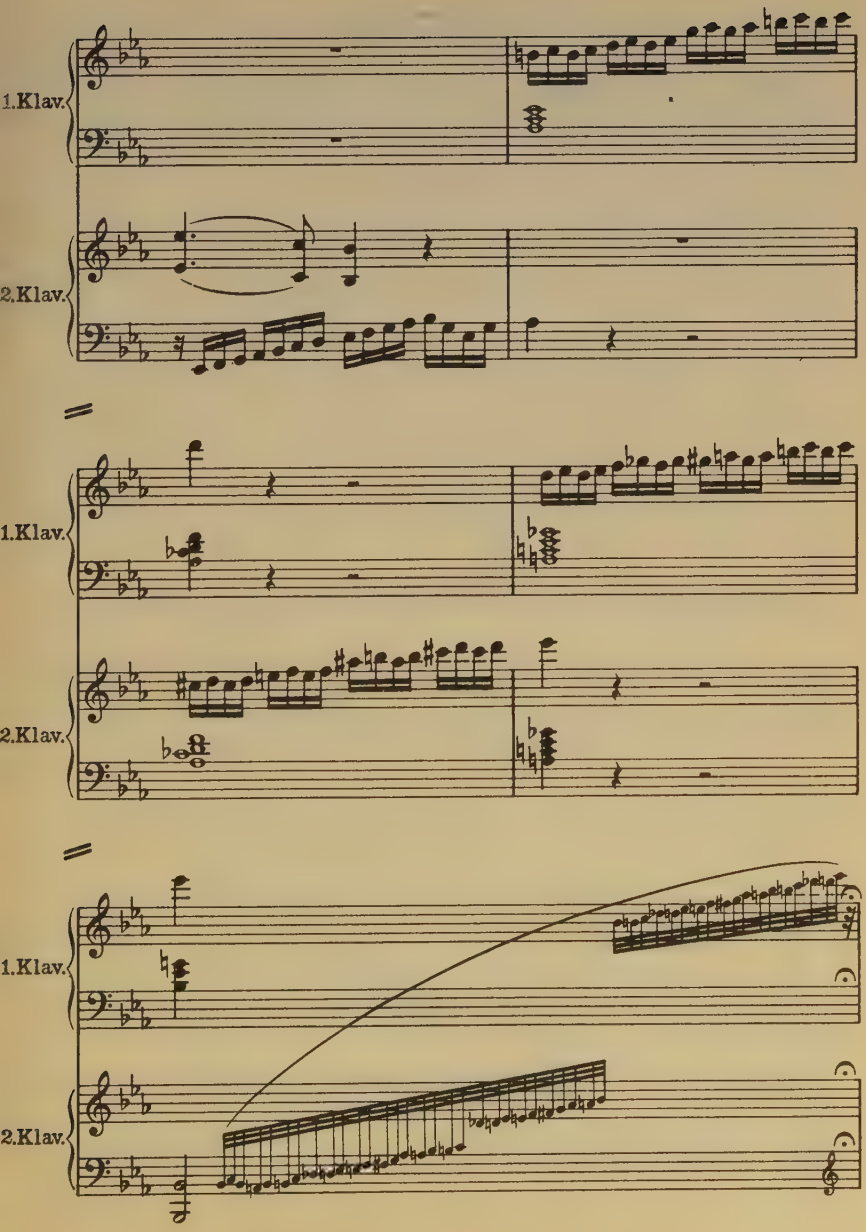

Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
280
Ob.
Cor. (Es)
1. Klav.
2. Klav.
pizz.
Vl.
pizz.
pizz.
Vla.
pizz.
Vlc.e Cb.

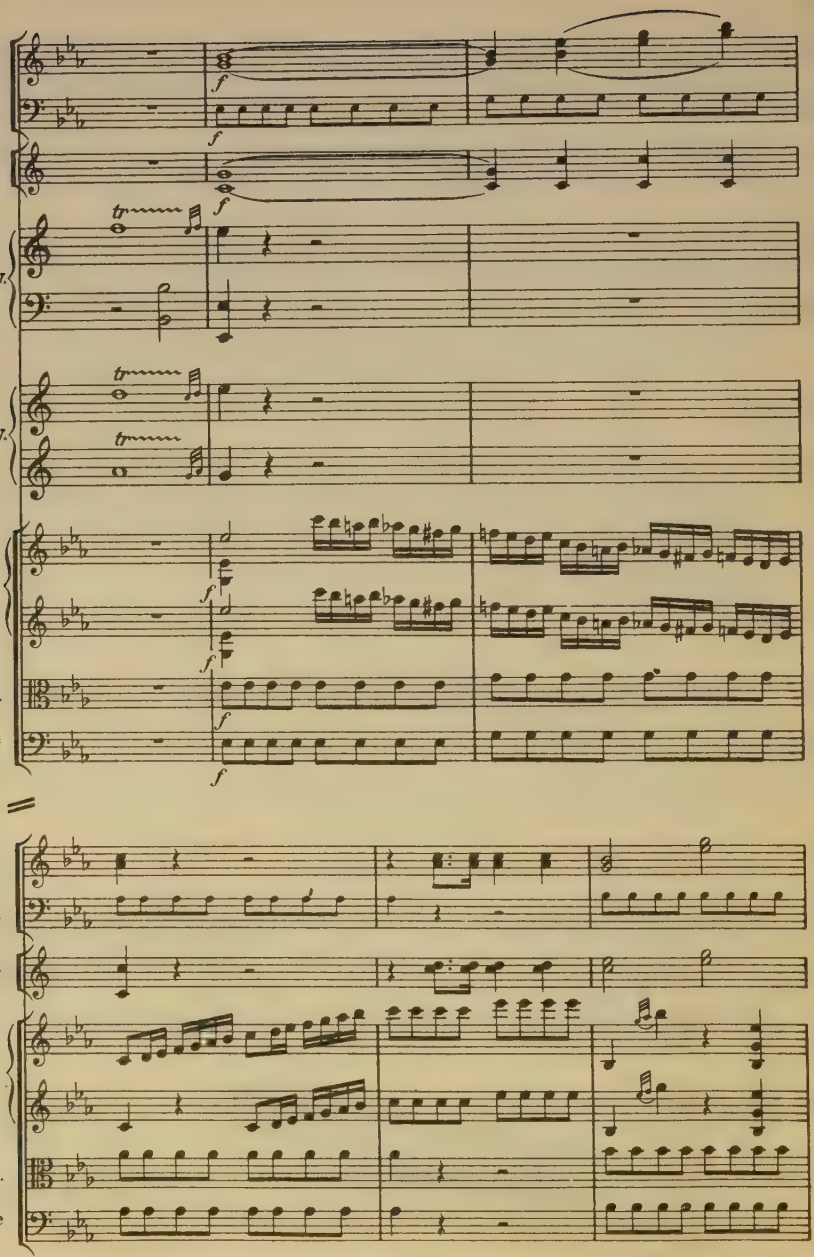

Ob.
cresc.
Cor. (Es)
cresc.
1. Klav.
2. Klav.
Vl.
arco
arco
Vla.
arco
Vlc. e Cb.
arco
Ob.
Fag.
zu 2
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.

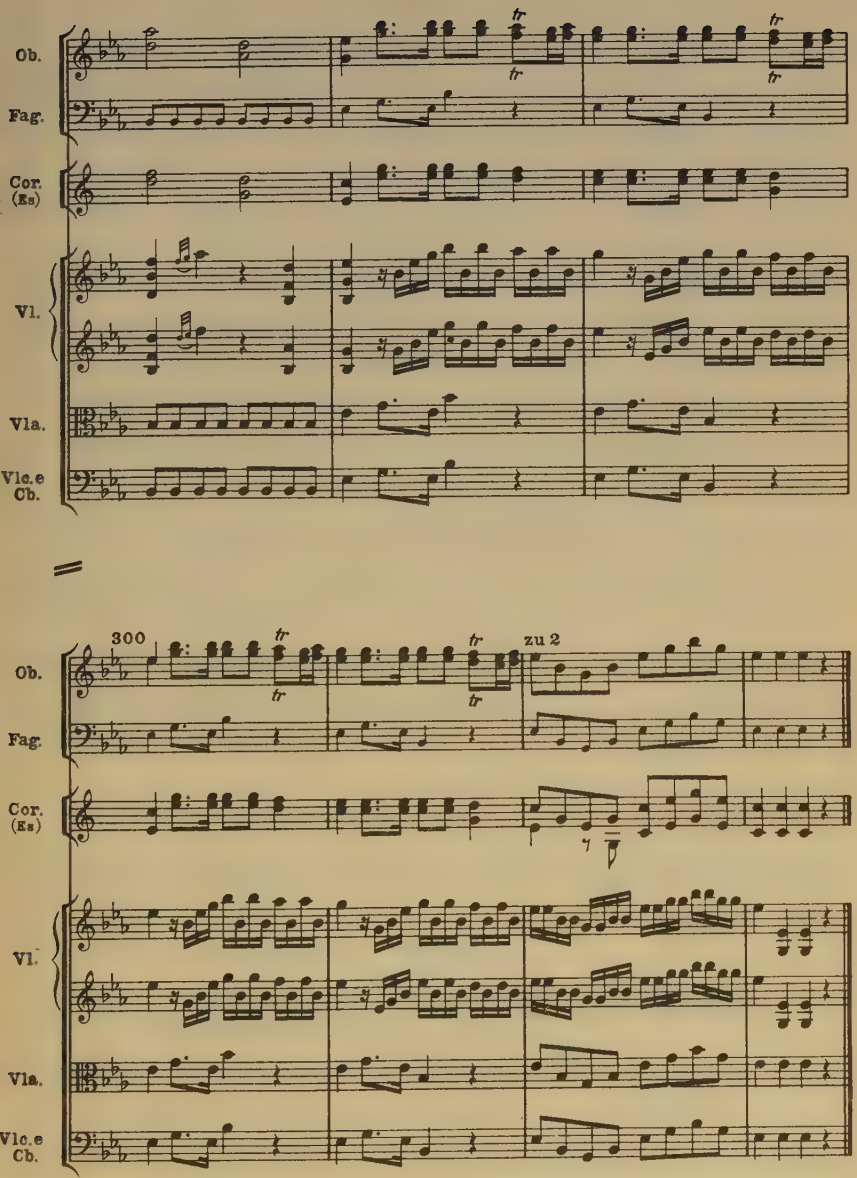

290
Ob.
zu 2
Fag.
Cor.
(Es)
1.Klav.
Cadenza
2.Klav.
Cadenza
Vl.
Vla.
Vlc.e
Cb.
1.Klav.
2.Klav.


1.Klav.
2.Klav.
1.Klav.
2.Klav.
10
1.Klav.
2.Klav.
1.Klav.
2.Klav.
3

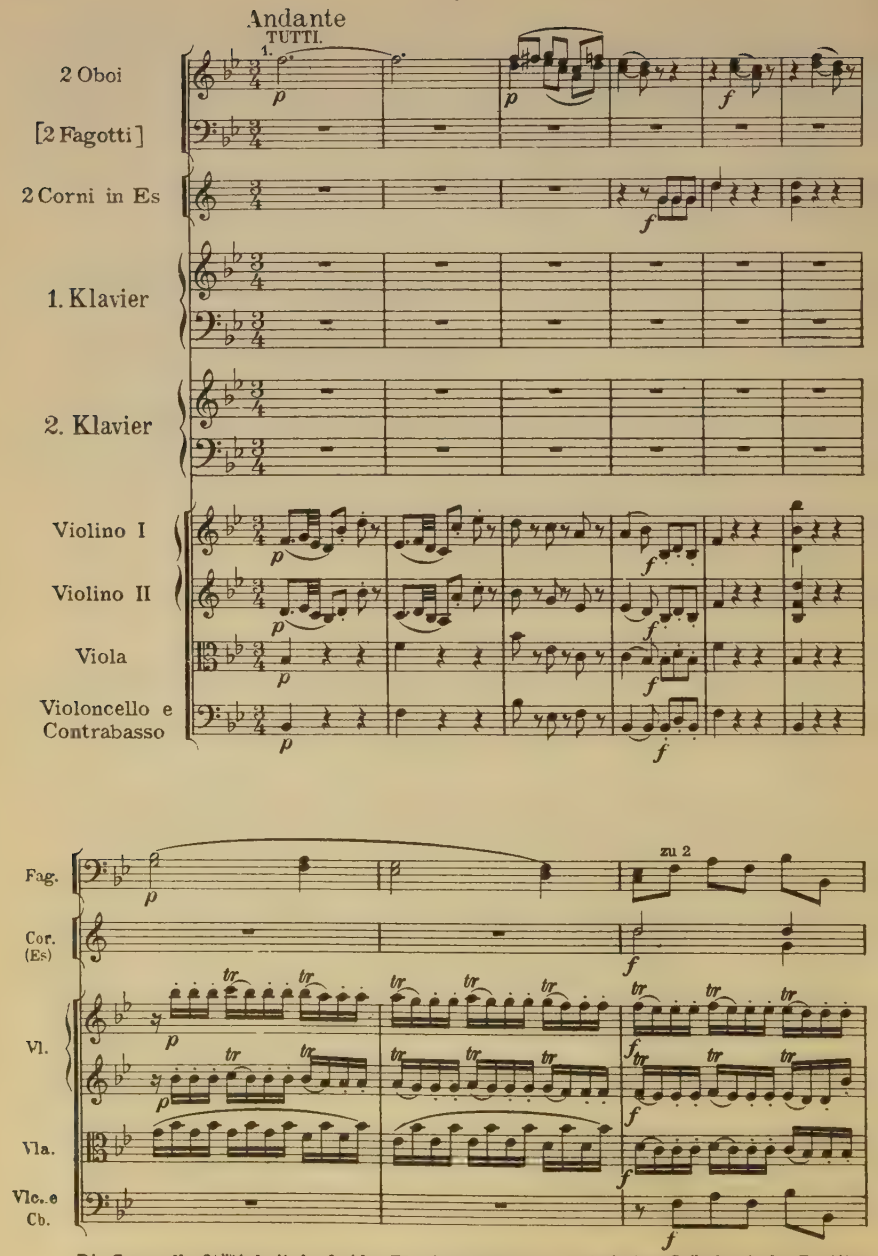

1.Klav.
2.Klav.
1.Klav.
2.Klav.
20
1.Klav.
2.Klav.


1.Klav.
2.Klav.
1.Klav.
2.Klav.
1.Klav.
2.Klav.

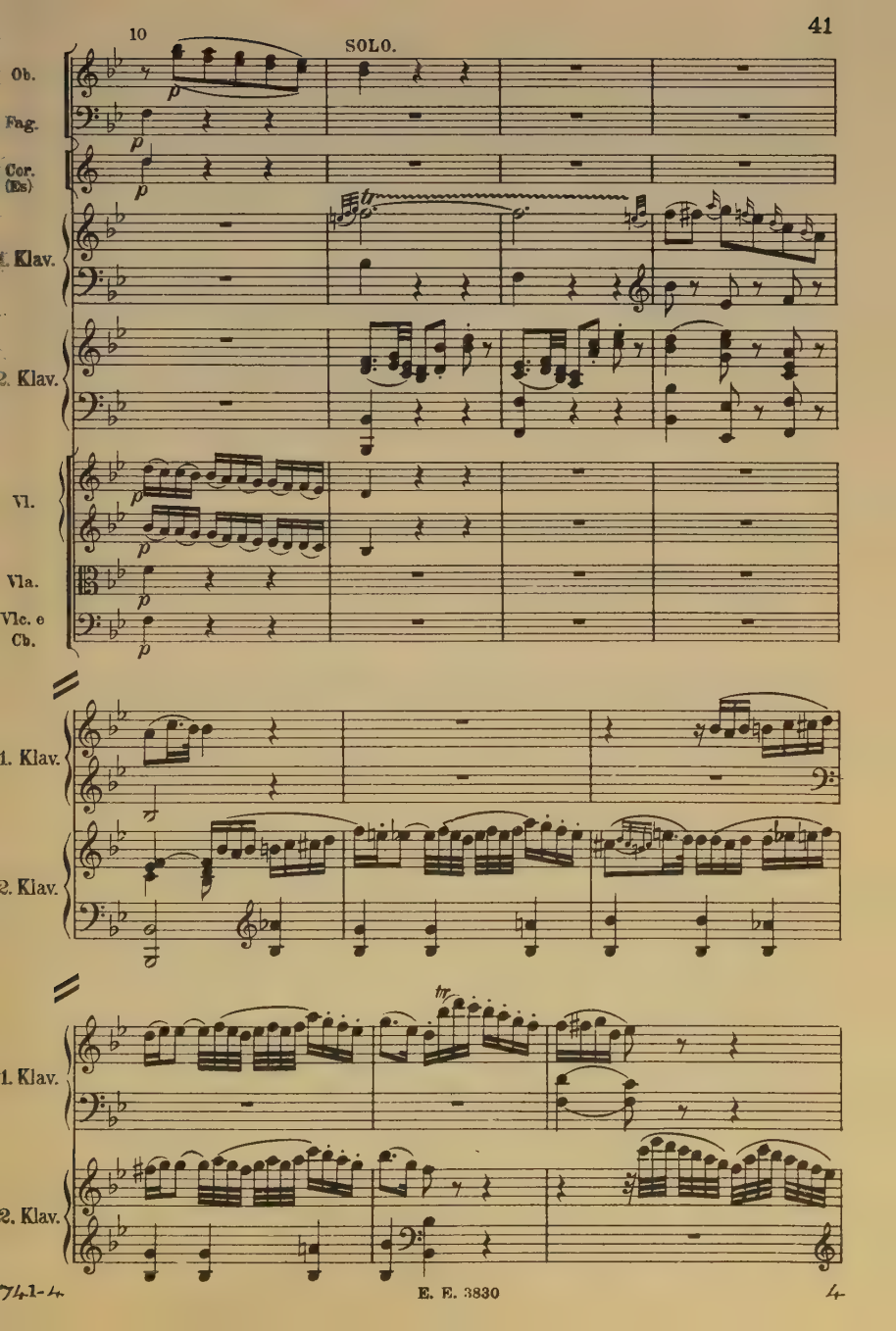

Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc.e Cb.
f
tr

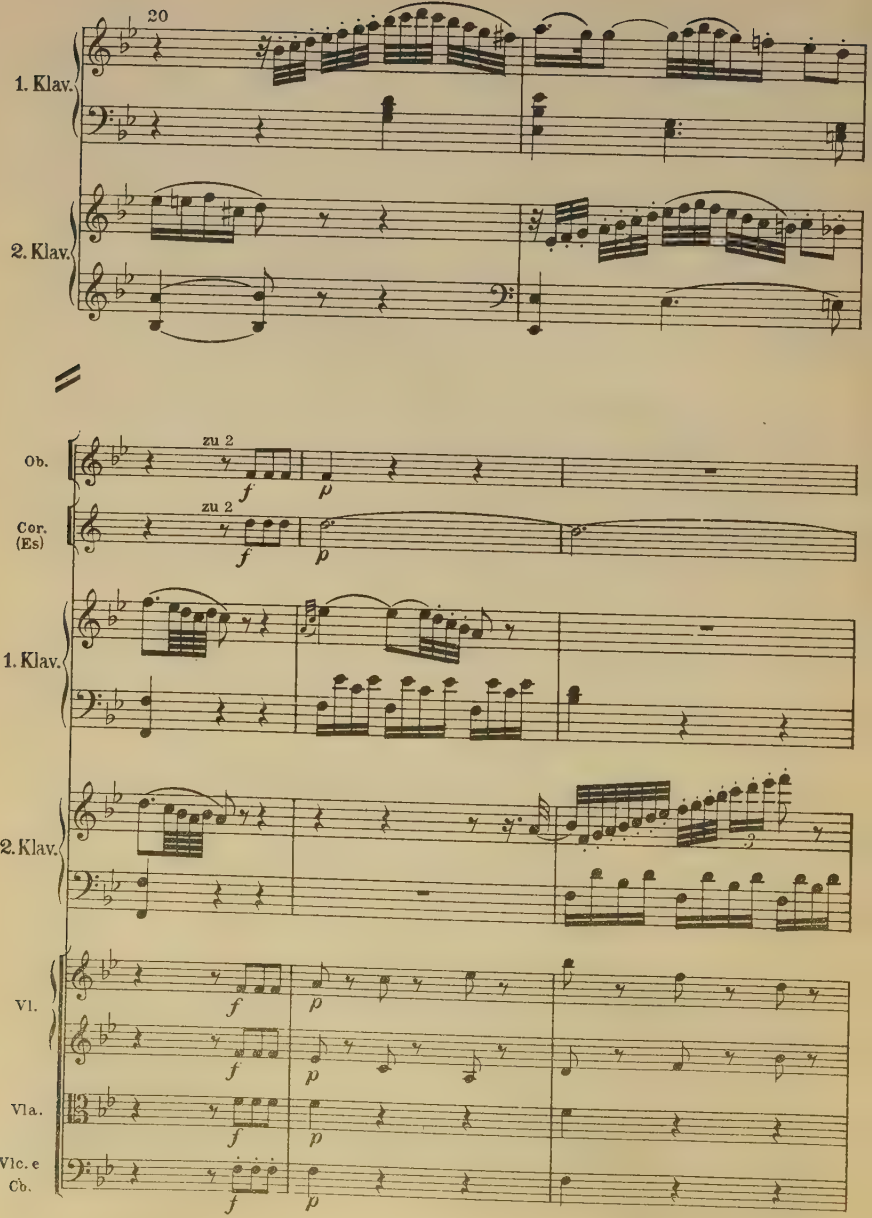

Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc.e Cb.
300
zu 2

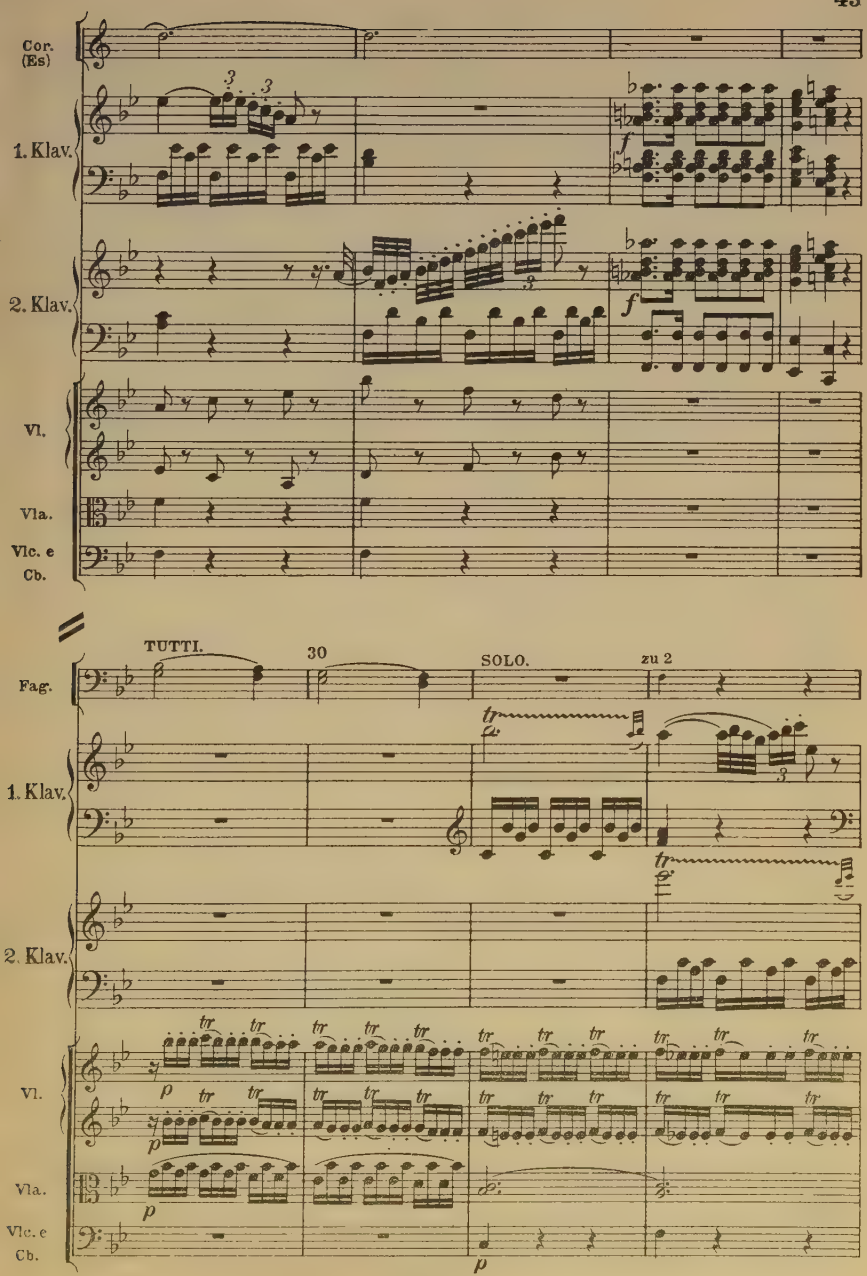
II.

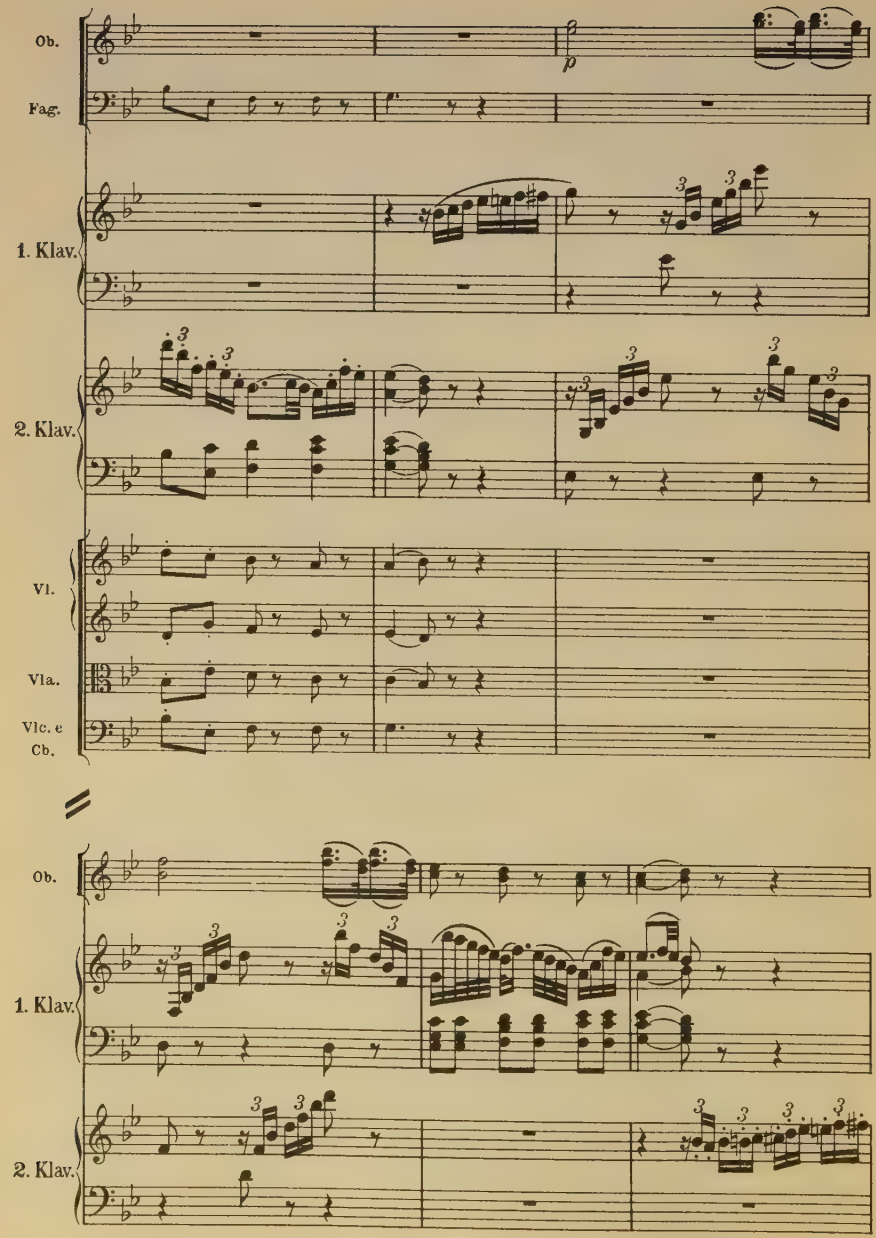


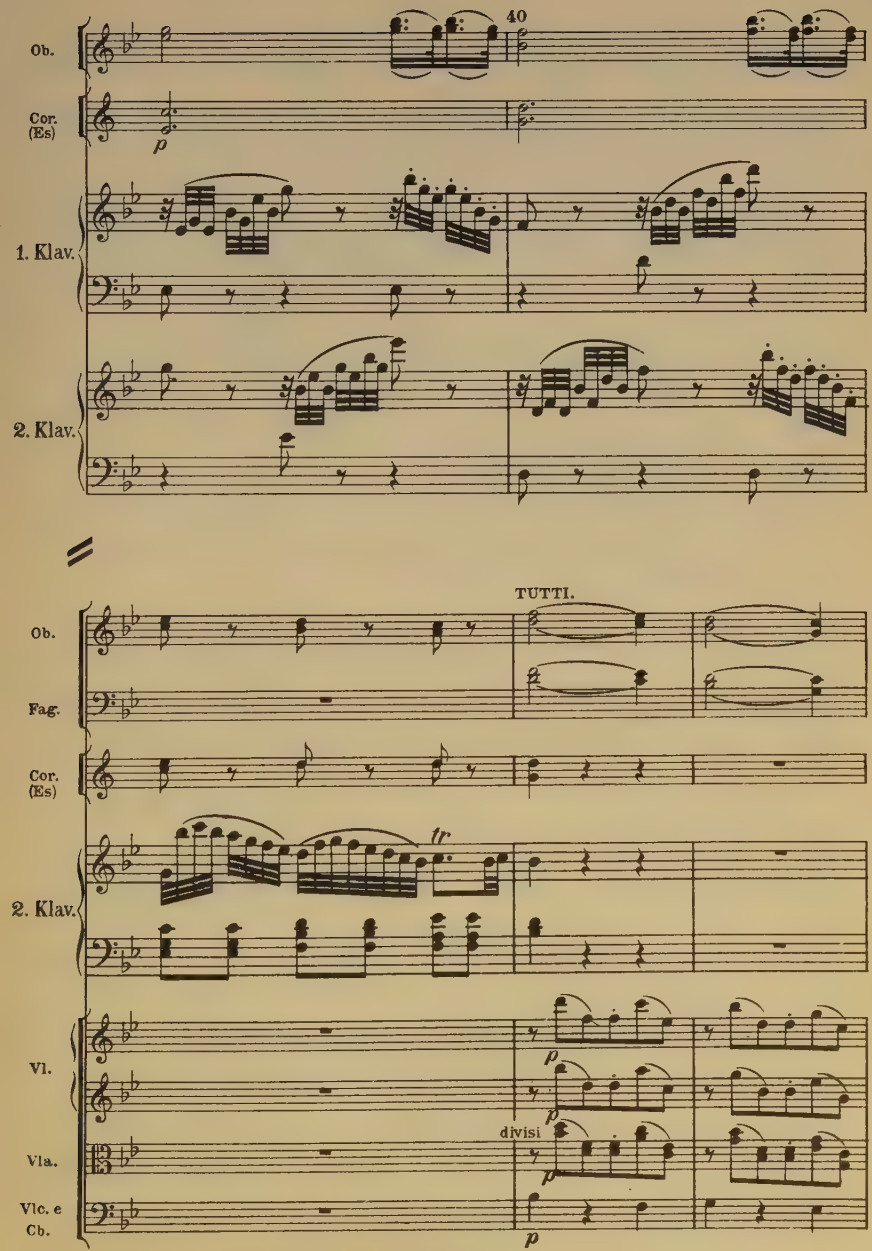
Die Generalbaßtätigkeit der beiden Klaviere konnte aus technischen Gründen in der Partitur nicht sichtbar gemacht werden, siehe jedoch das Vorwort.

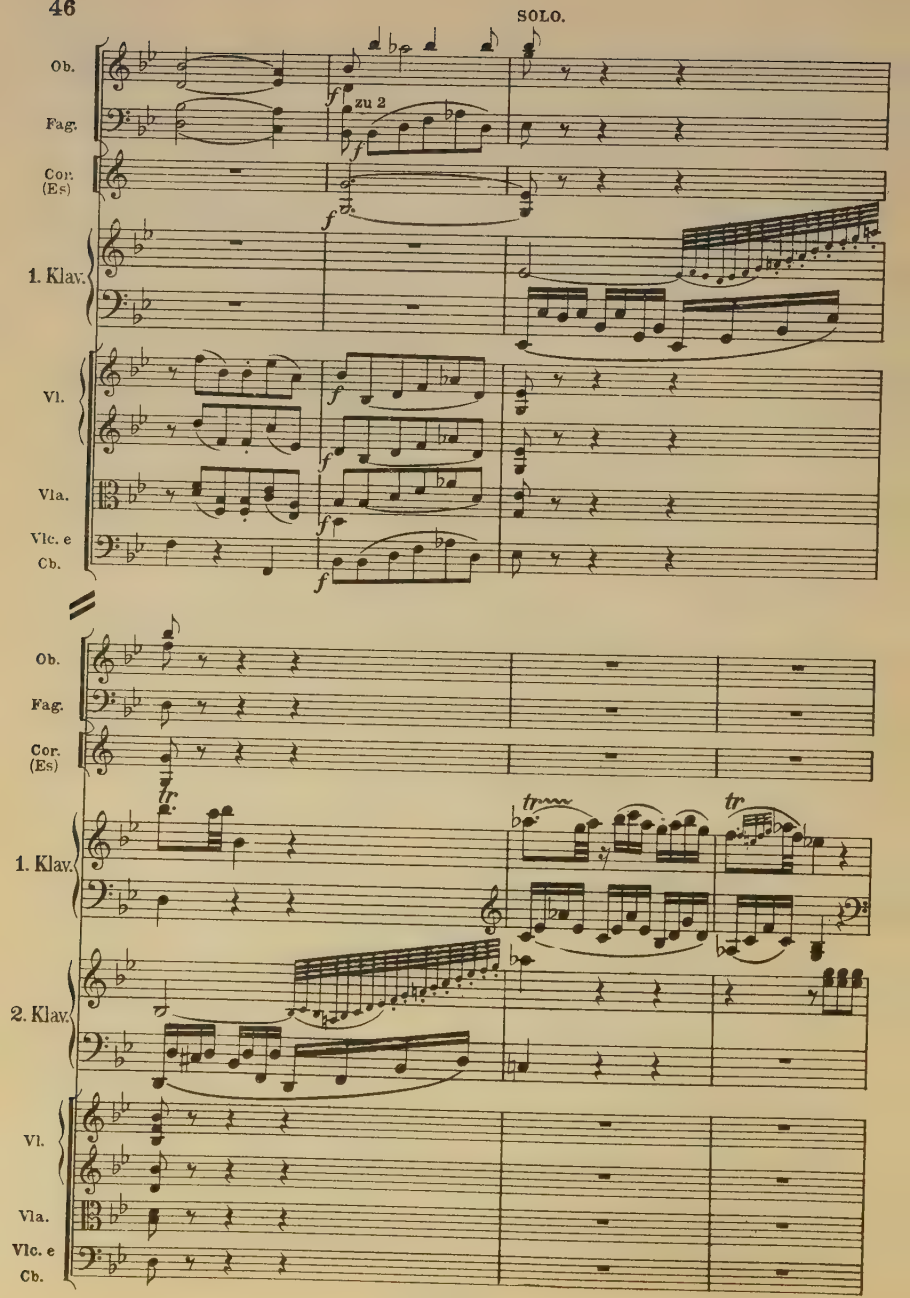

SOLO.
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
1. Klav.
2. Klav.
1. Klav.
2. Klav.

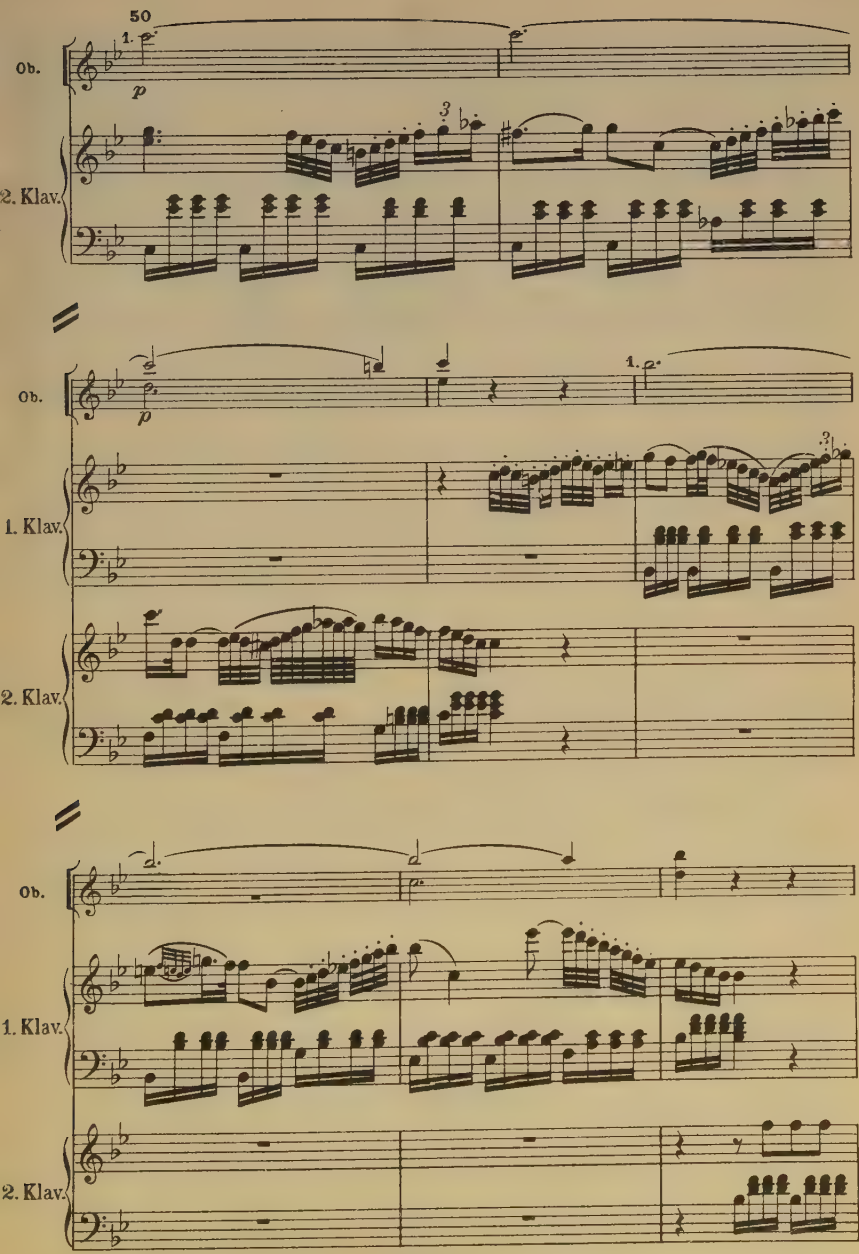

20
1. Klav.
2. Klav.
zu 2
Ob.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.

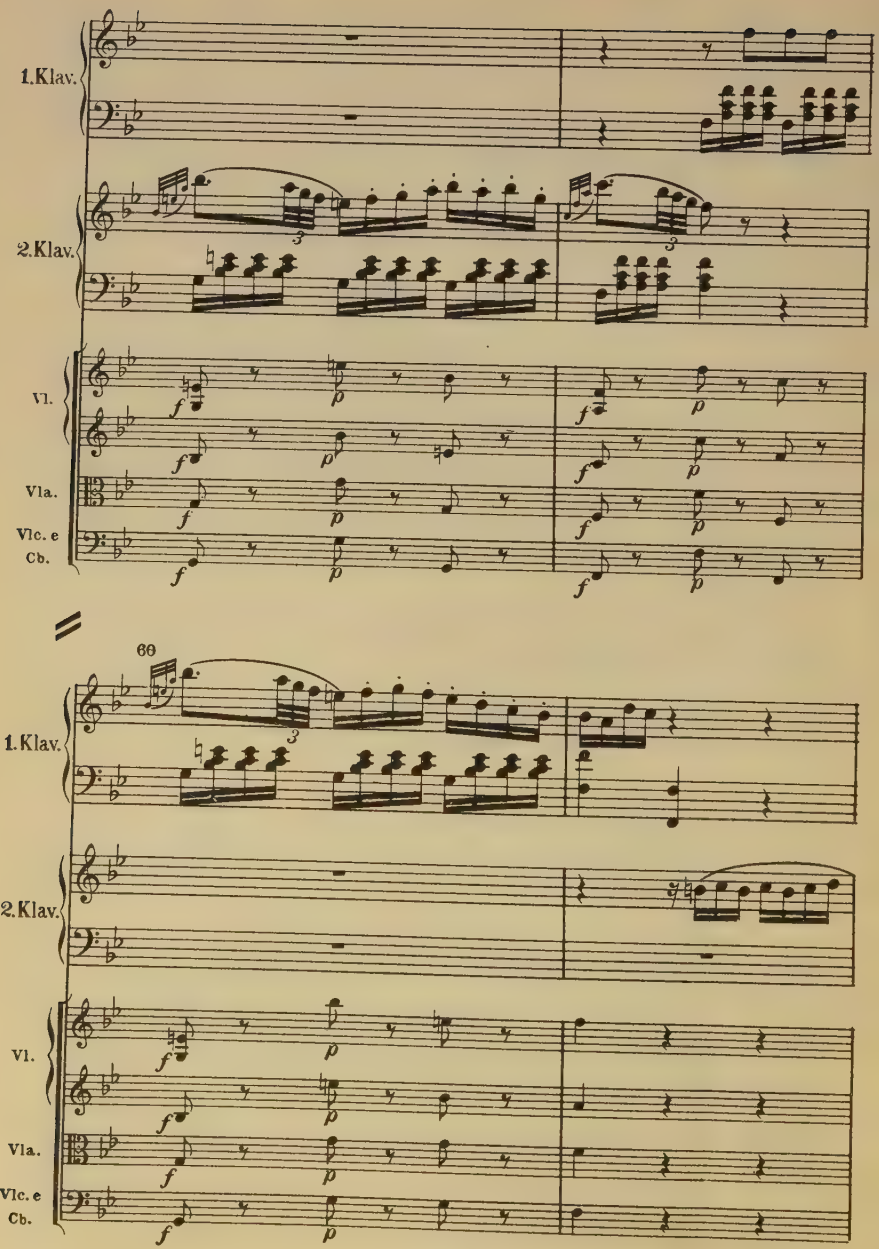

Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
TUTTI.
30
SOLO.
zu 2
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.

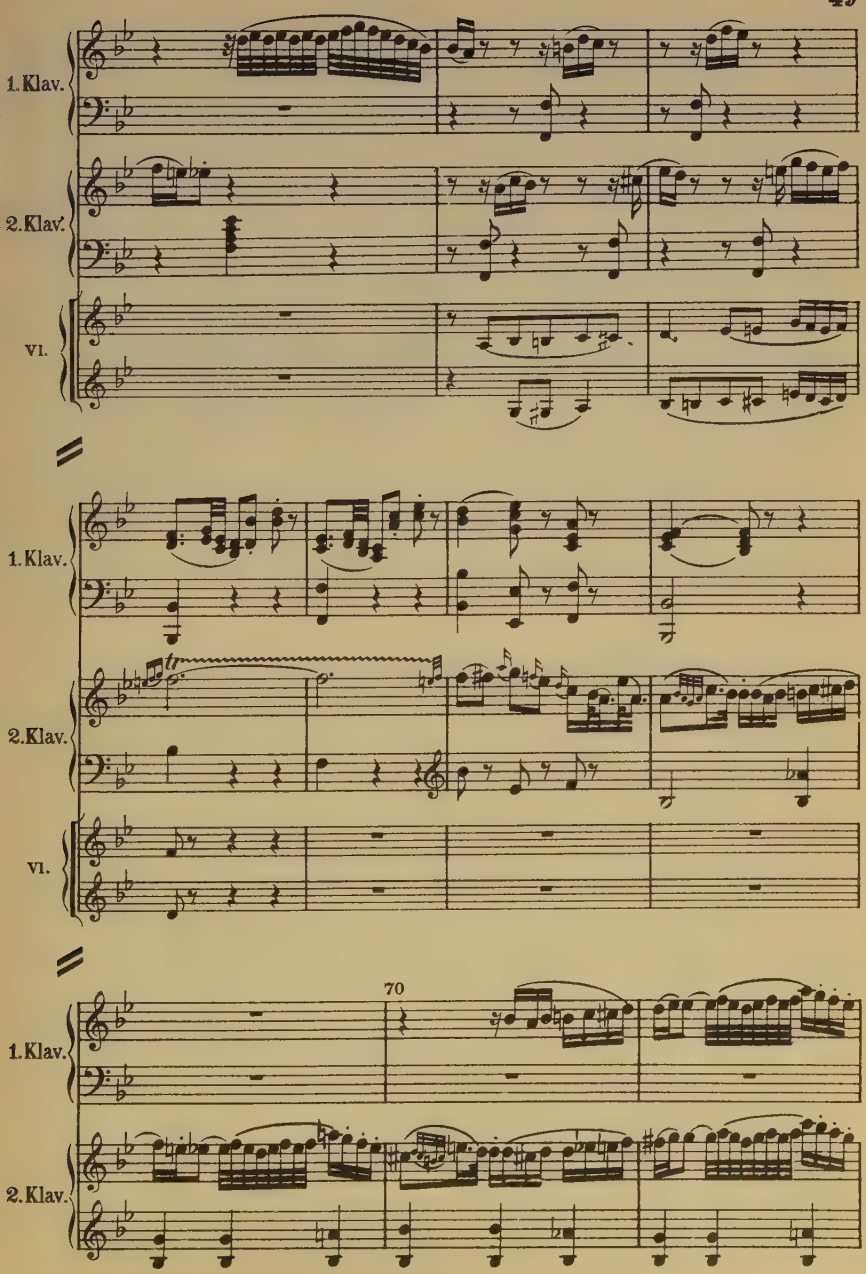

Ob.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
Ob.
1. Klav.
2. Klav.

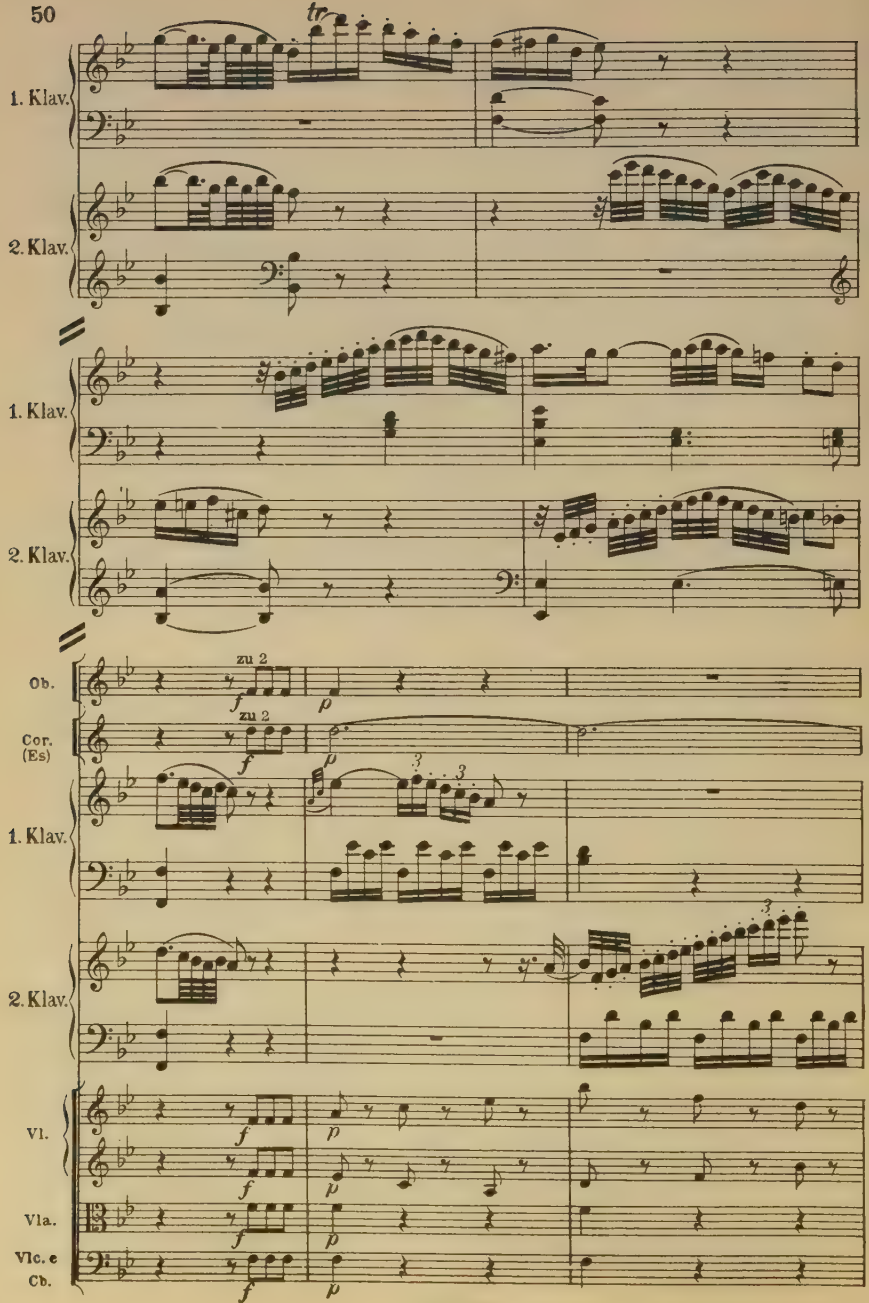

40
Ob.
Cor. (Es)
p
1. Klav.
2. Klav.
TUTTI.
Ob.
Fag.
Cor. (Es)
tr
2. Klav.
Vl.
p
p
divisi
Vla.
p
Vlc. e Cb.
p

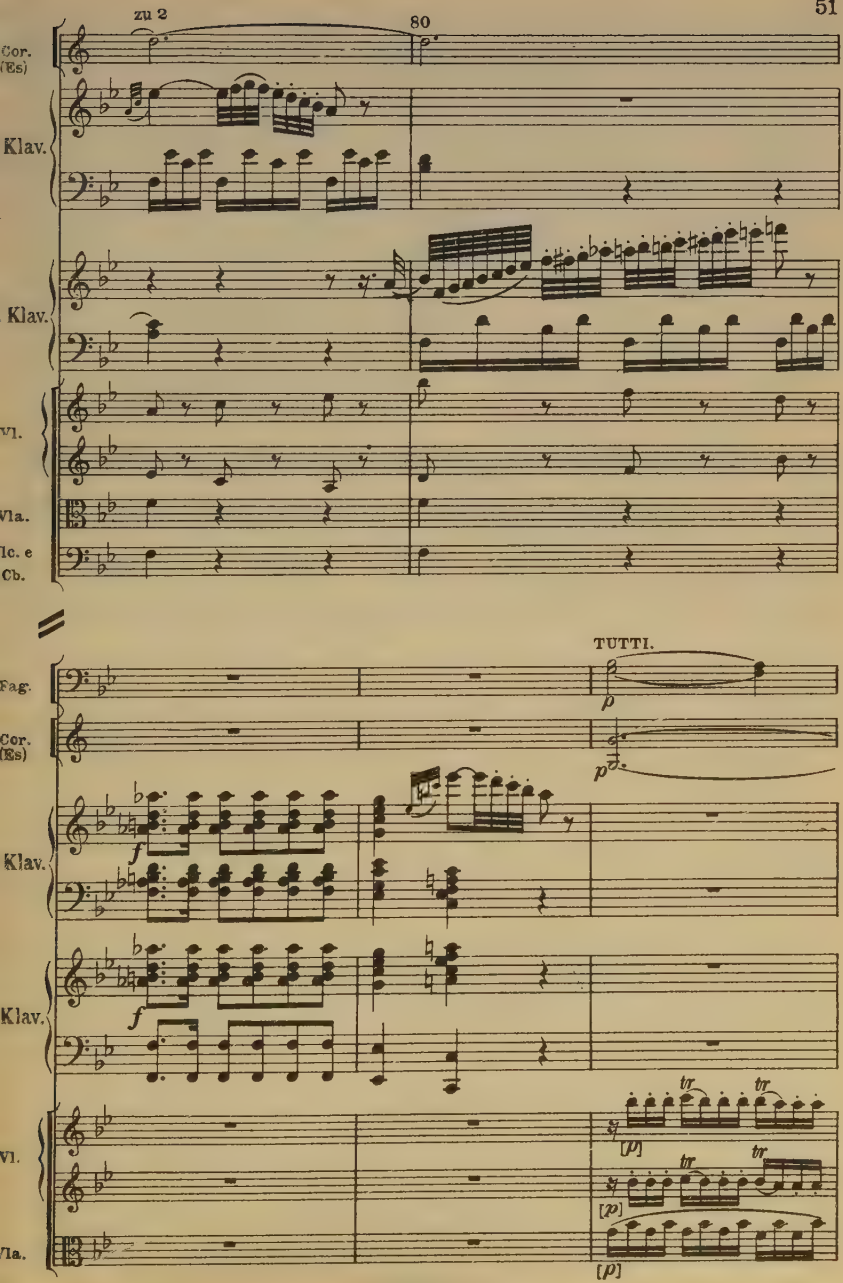

SOLO.
Ob.
Fag.
Cor. (Es)
1. Klav.
Vl.
Vla.
Vlc. e Cb.
zu 2
f
tr
2. Klav.

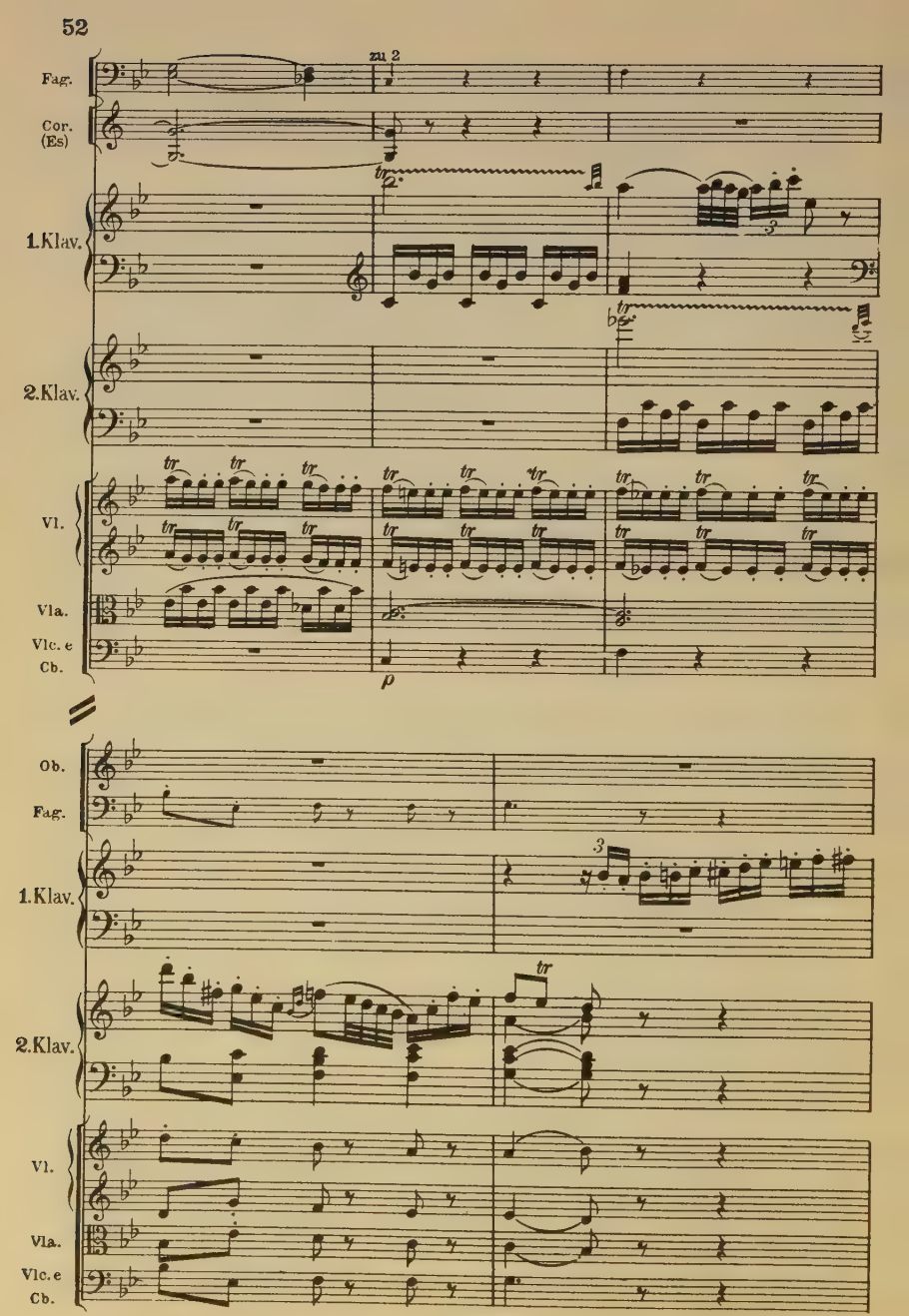

50
1.
Ob.
p
2. Klav.
Ob.
p
1.
1. Klav.
2. Klav.
Ob.
1. Klav.
2. Klav.

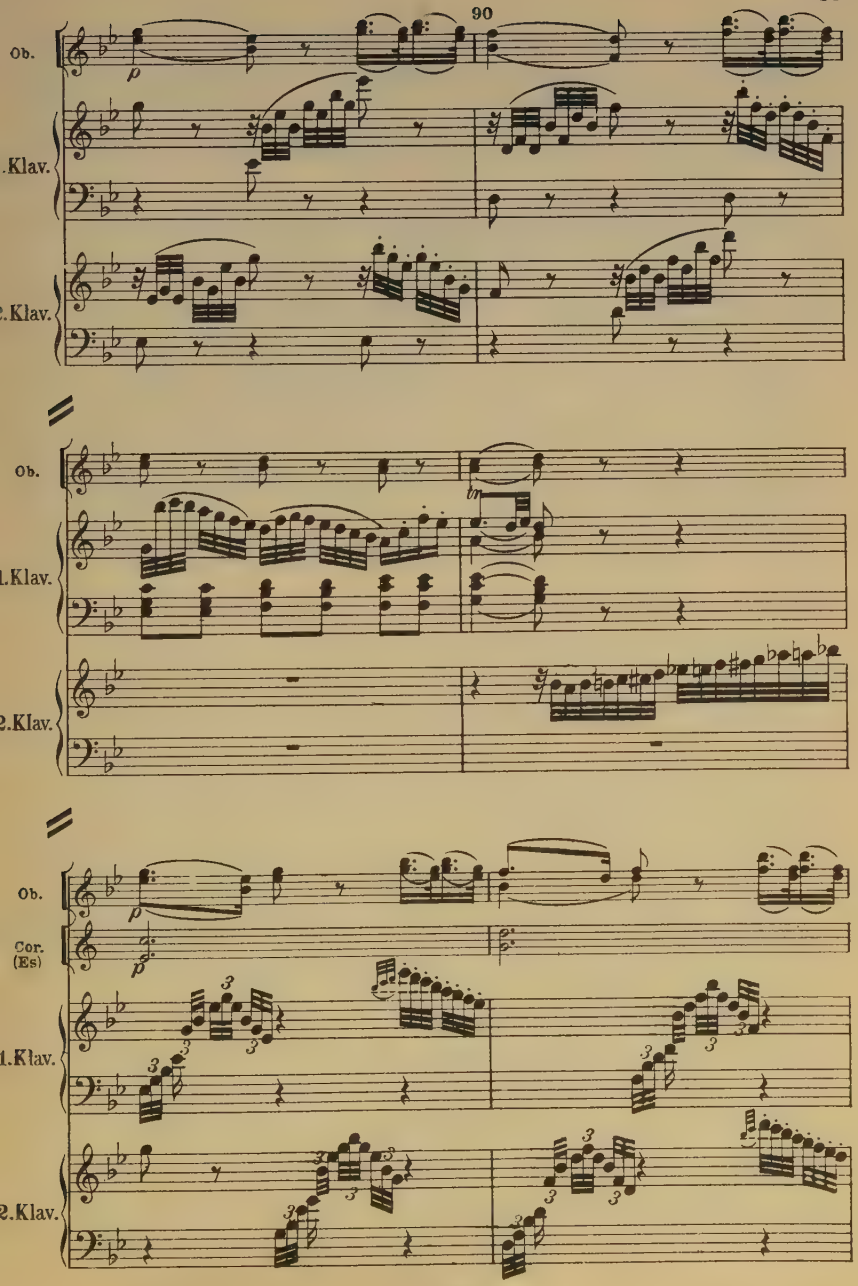

1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
66
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.

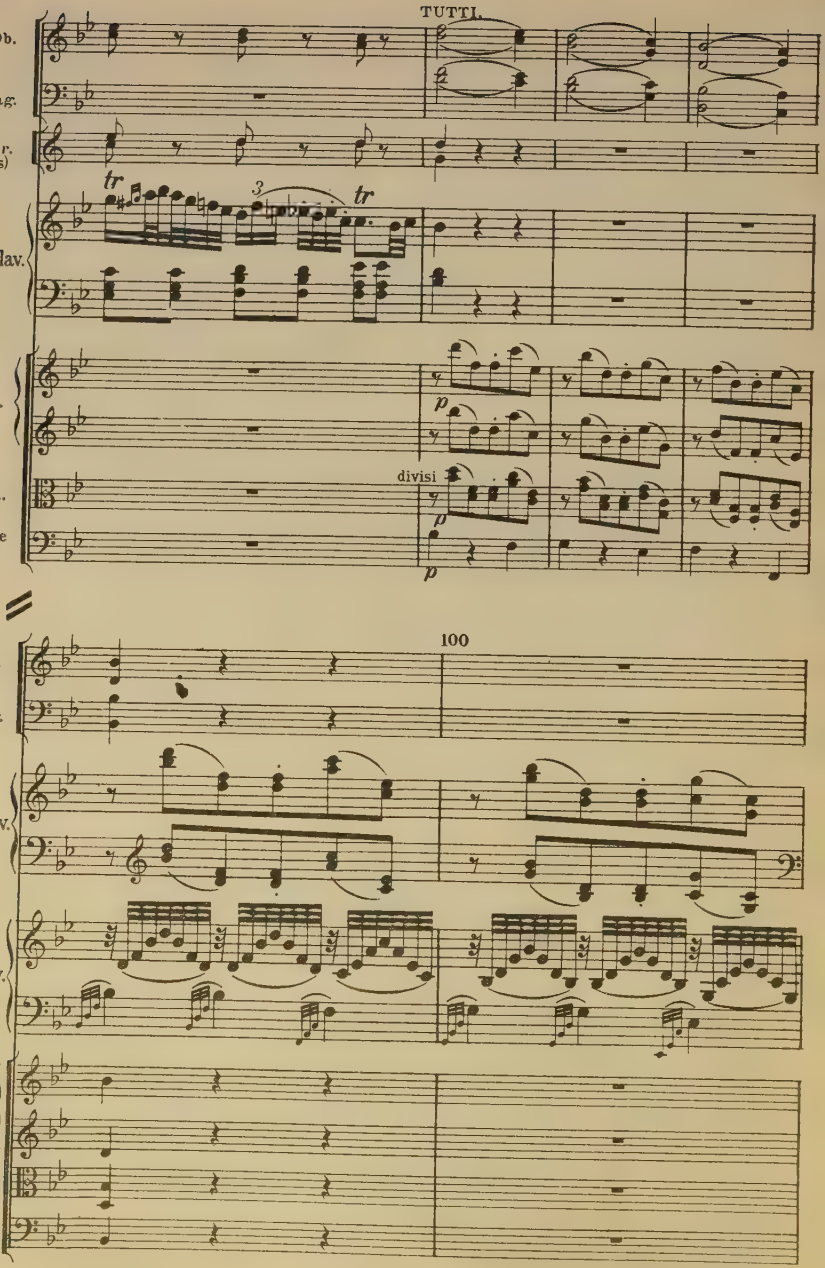

1. Klav.
2. Klav.
VI.
1. Klav.
2. Klav.
VI.
70
1. Klav.
2. Klav.

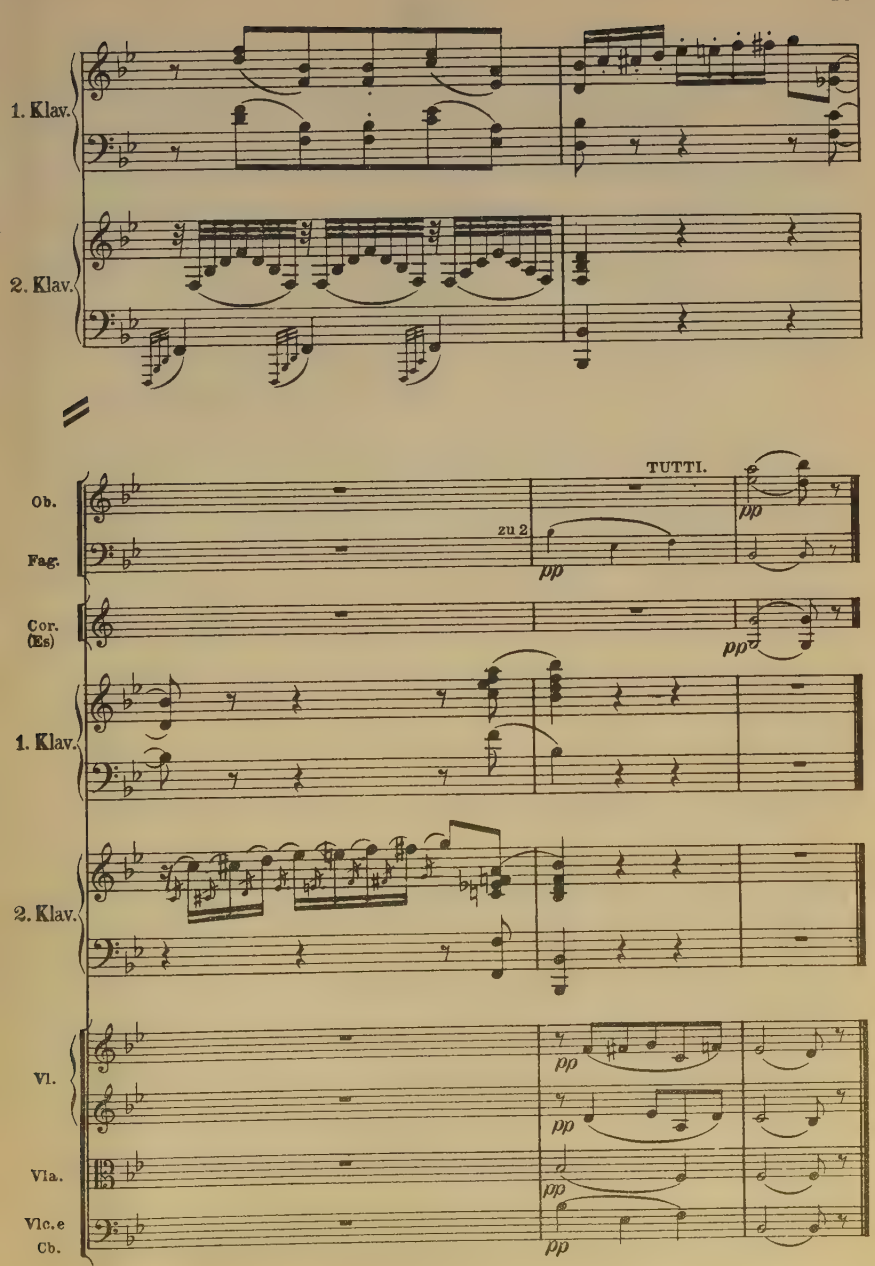

tr
1. Klav.
2. Klav.
1. Klav.
2. Klav.
Ob.
zu 2
Cor. (Es)
zu 2
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.


zu 2
80
Cor. (Es)
Klav.
Klav.
Vl.
Vla.
Vc. e Cb.
TUTTI.
Fag.
Cor. (Es)
Klav.
Klav.
Vl.
Vla.
tr
tr
tr
tr


zu 2
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
p
Ob.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.


90
Ob.
1. Klav.
2. Klav.
Ob.
1. Klav.
2. Klav.
Ob.
Cor. (Es)
1. Klav.
2. Klav.

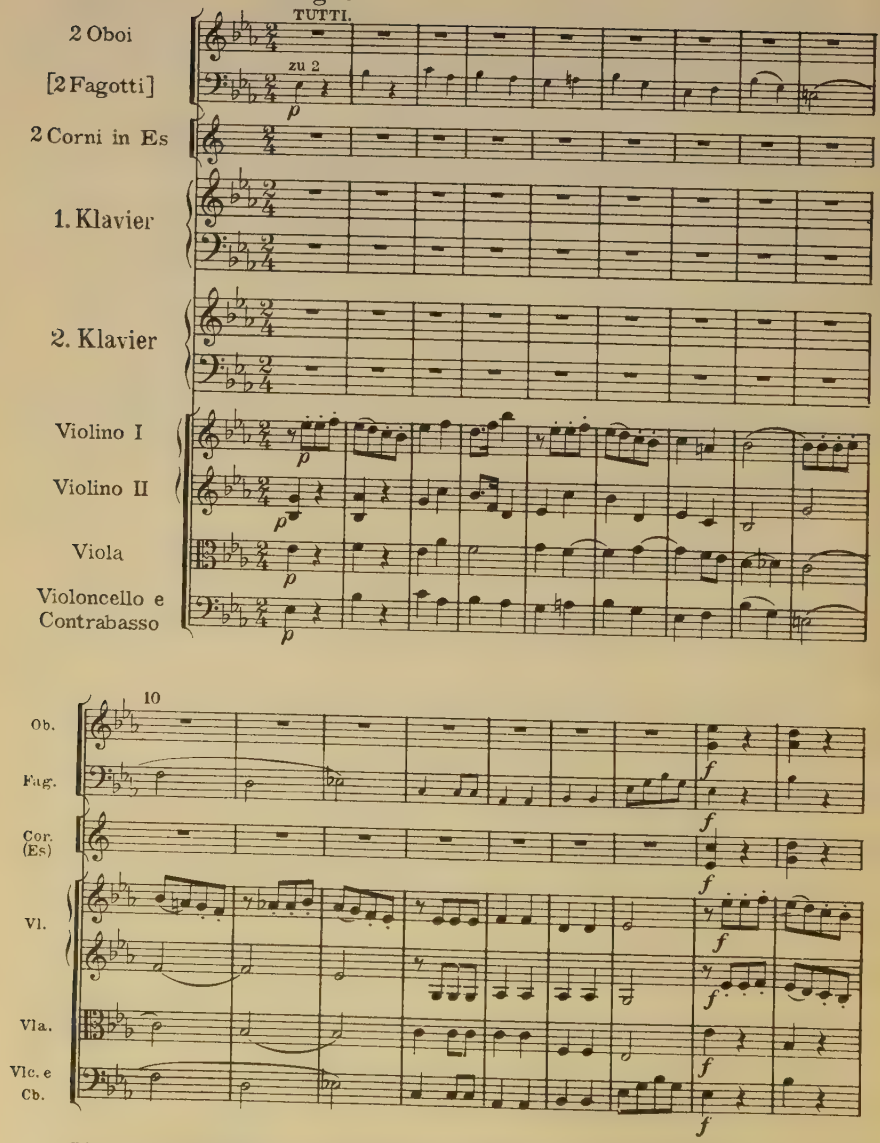

TUTTI.
Ob.
Fag.
Cor. (Es)
tr
3
tr
2. Klav.
Vl.
p
Vla.
divisi
p
Vlc. e Cb.
p
100
Ob.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.


1. Klav.
2. Klav.
TUTTI.
Ob.
Fag.
zu 2
pp
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc.e Cb.

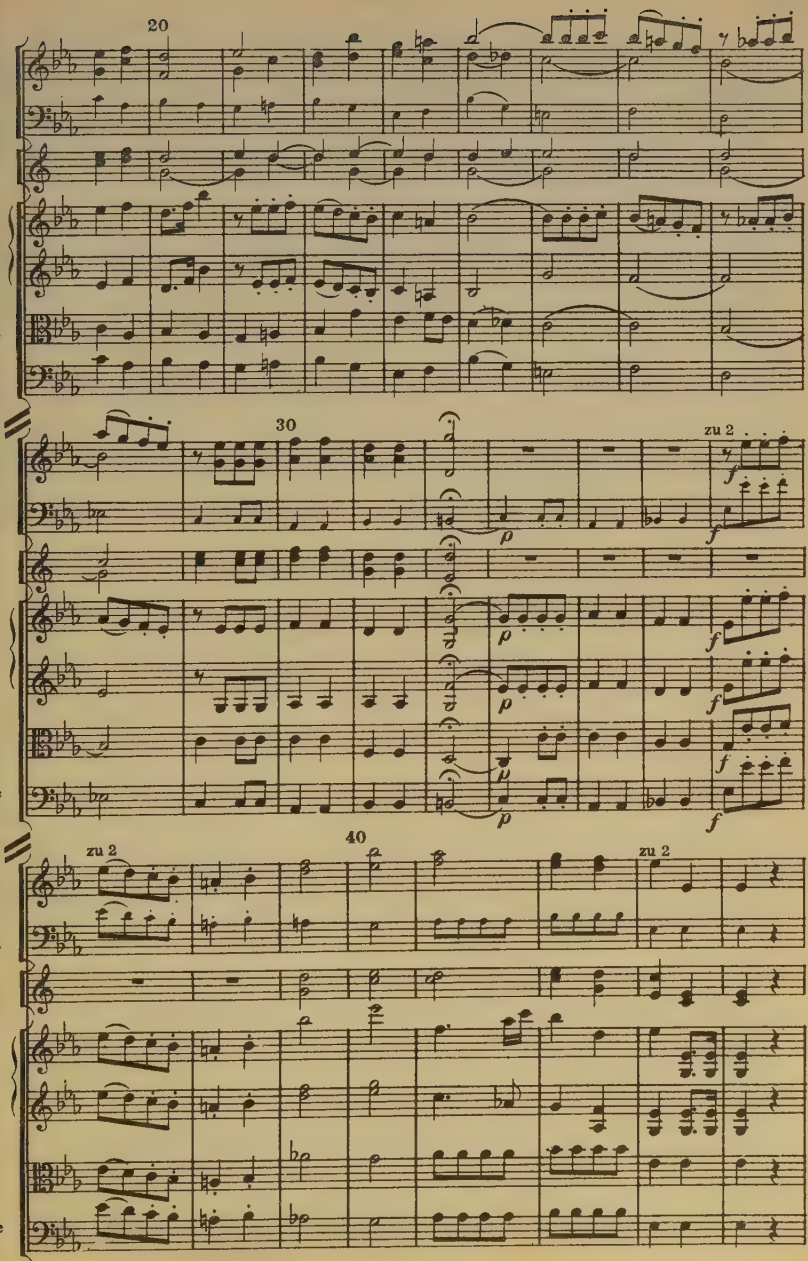
III.

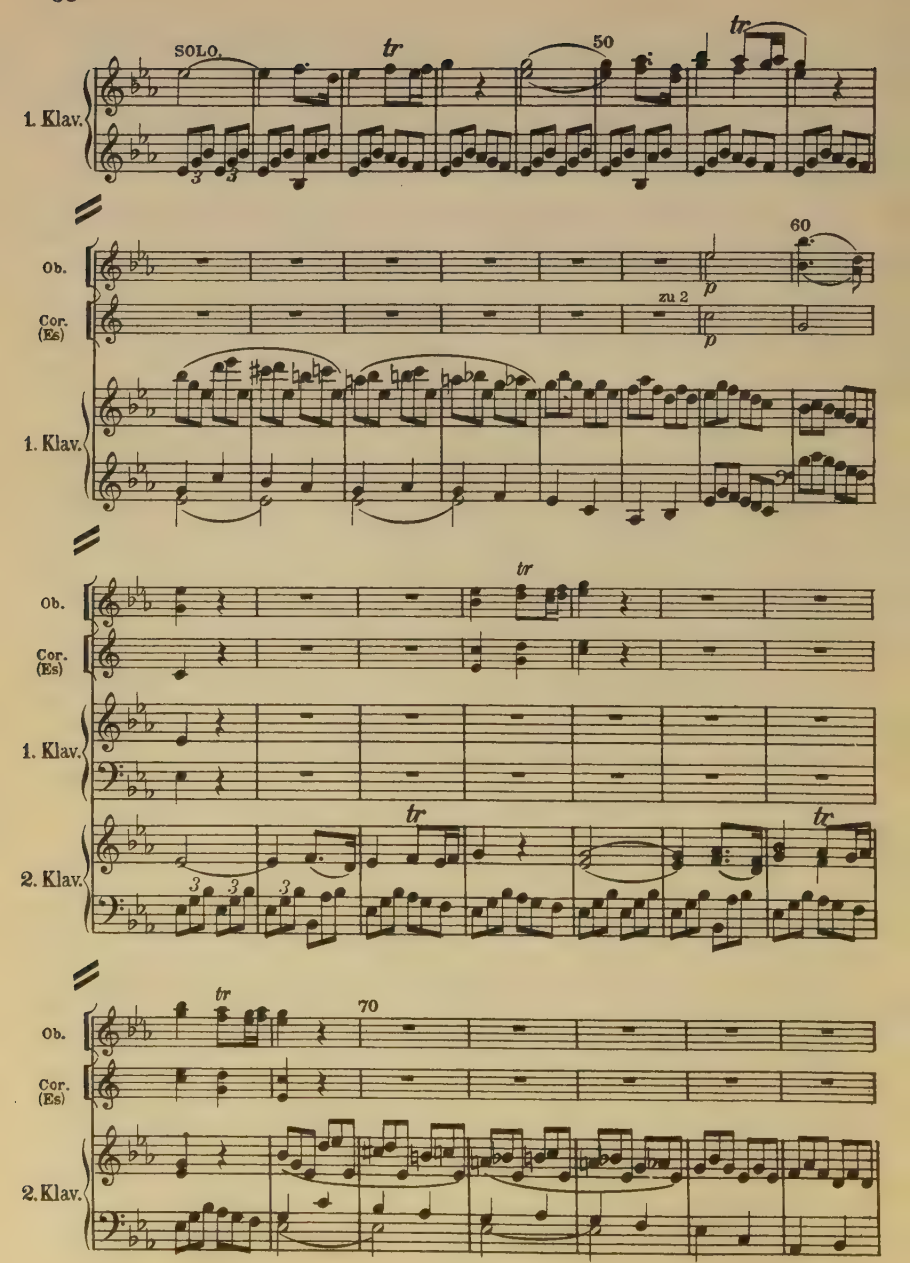
Rondo

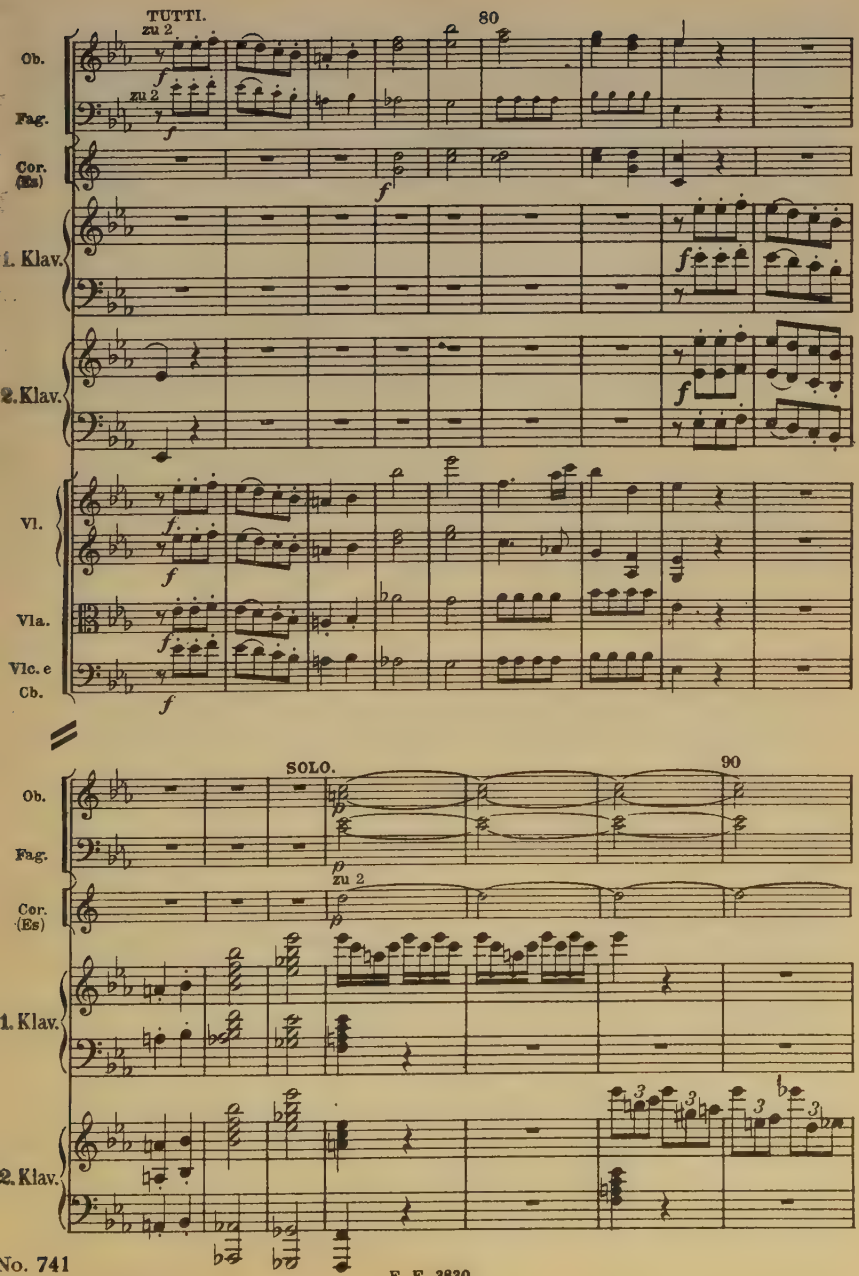
Allegro

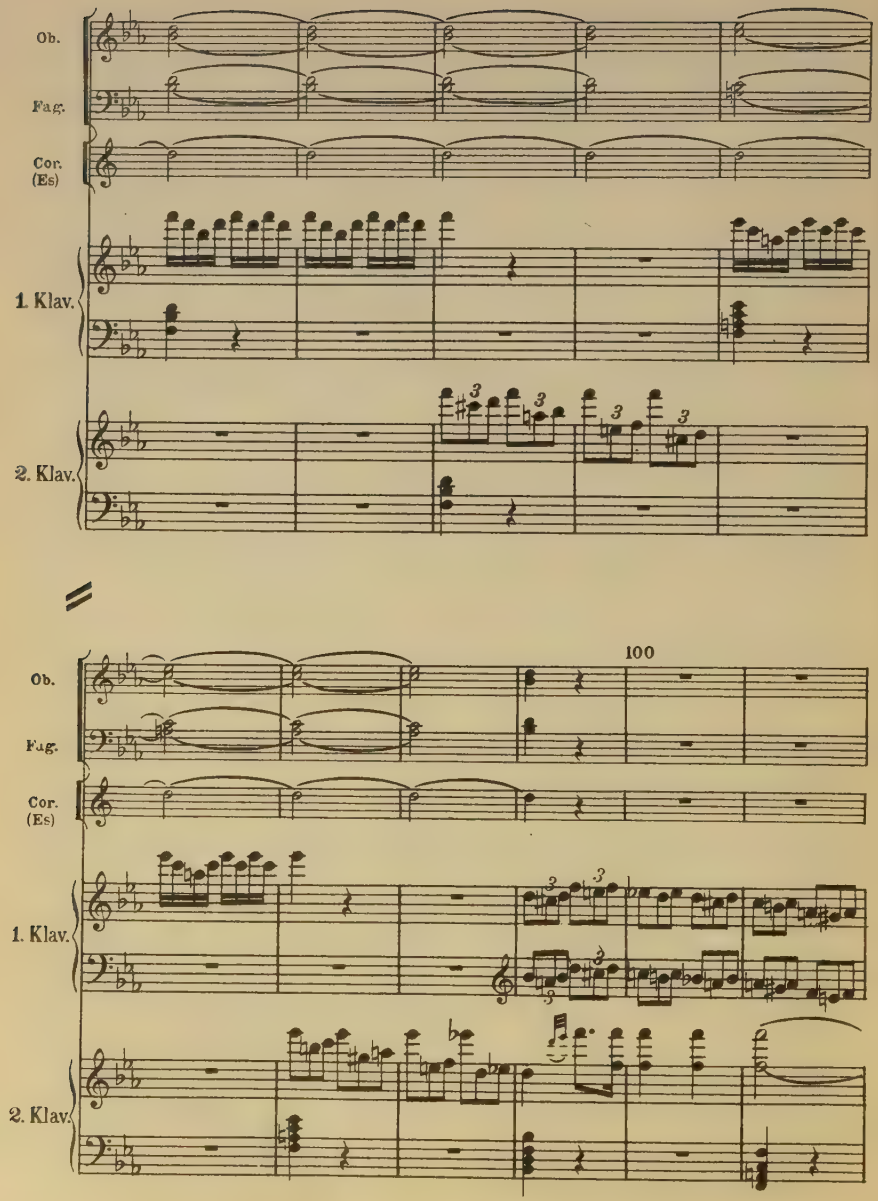


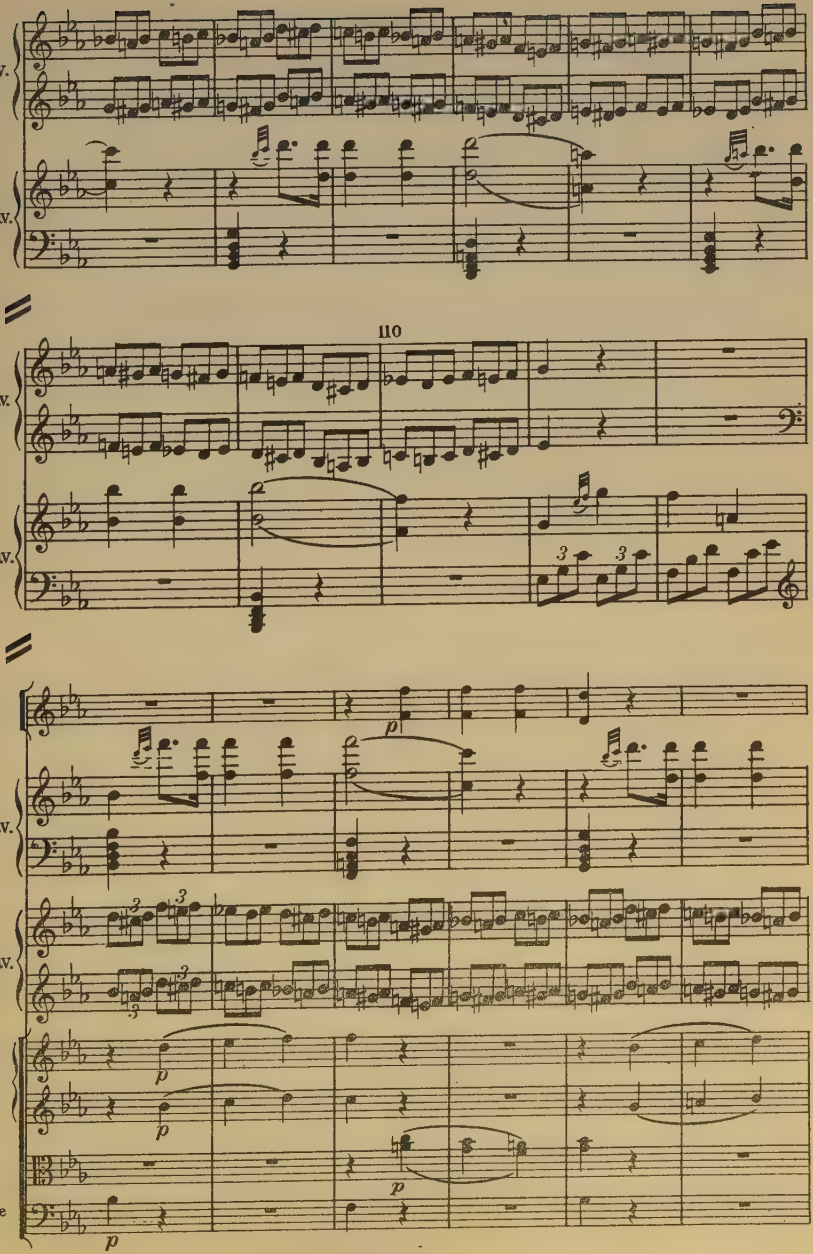
Die Generalbaßtätigkeit der beiden Klaviere konnte aus technischen Gründen in der Partitur nicht sichtbar gemacht werden, siehe jedoch das Vorwort.

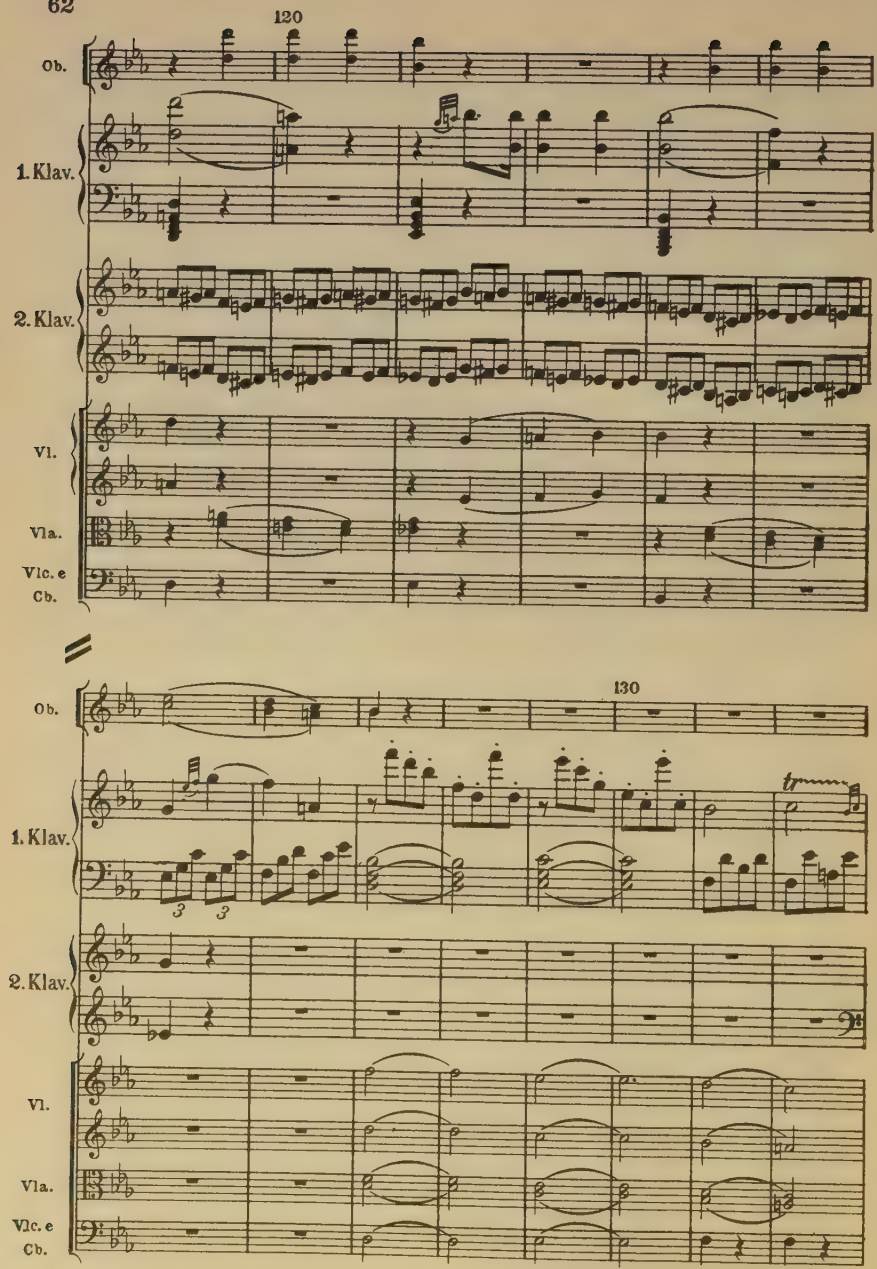

20
Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
30
zu 2
40
zu 2
zu 2

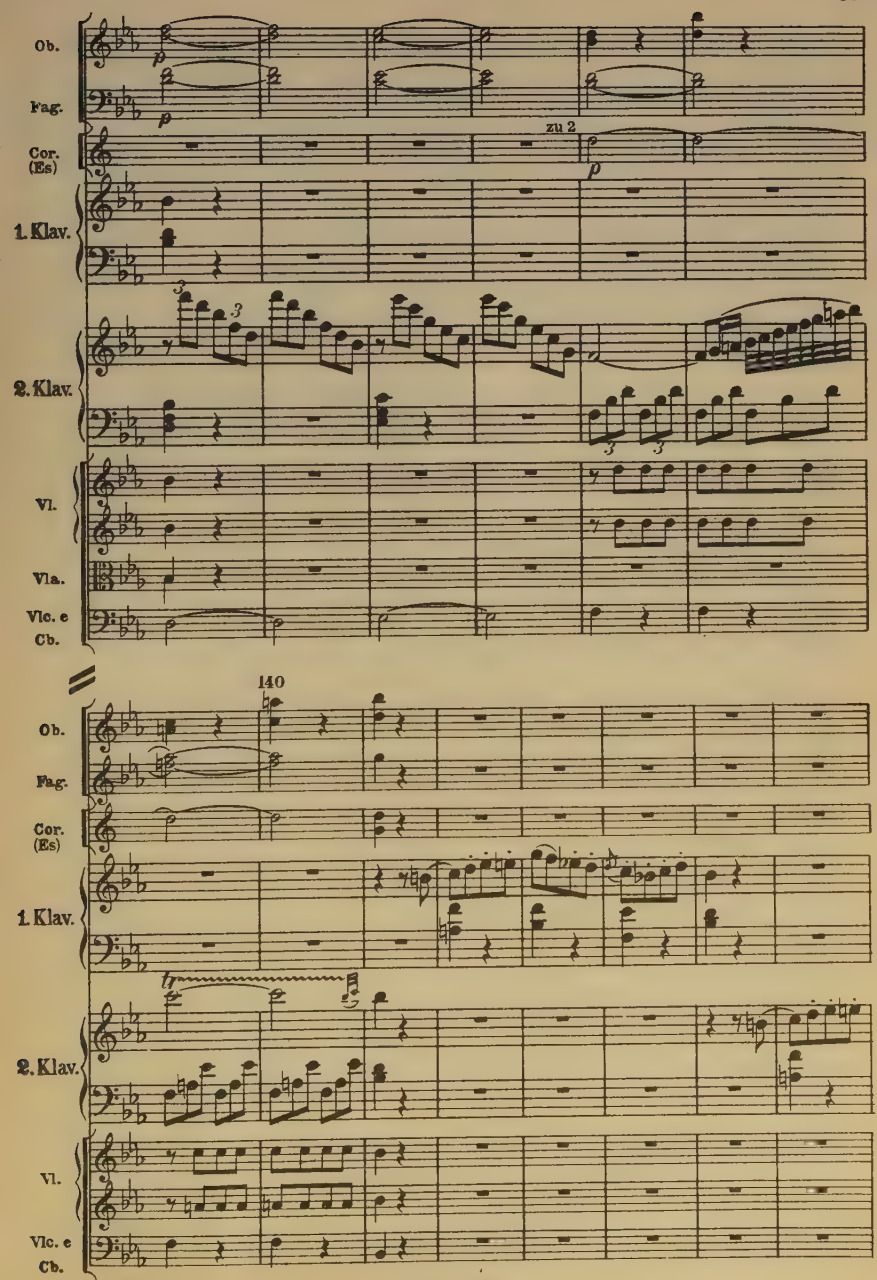

SOLO.
tr
50
tr
1. Klav.
60
Ob.
Cor. (Es)
zu 2
p
p
1. Klav.
tr
Ob.
Cor. (Es)
1. Klav.
2. Klav.
tr
tr
tr
70
Ob.
Cor. (Es)
2. Klav.

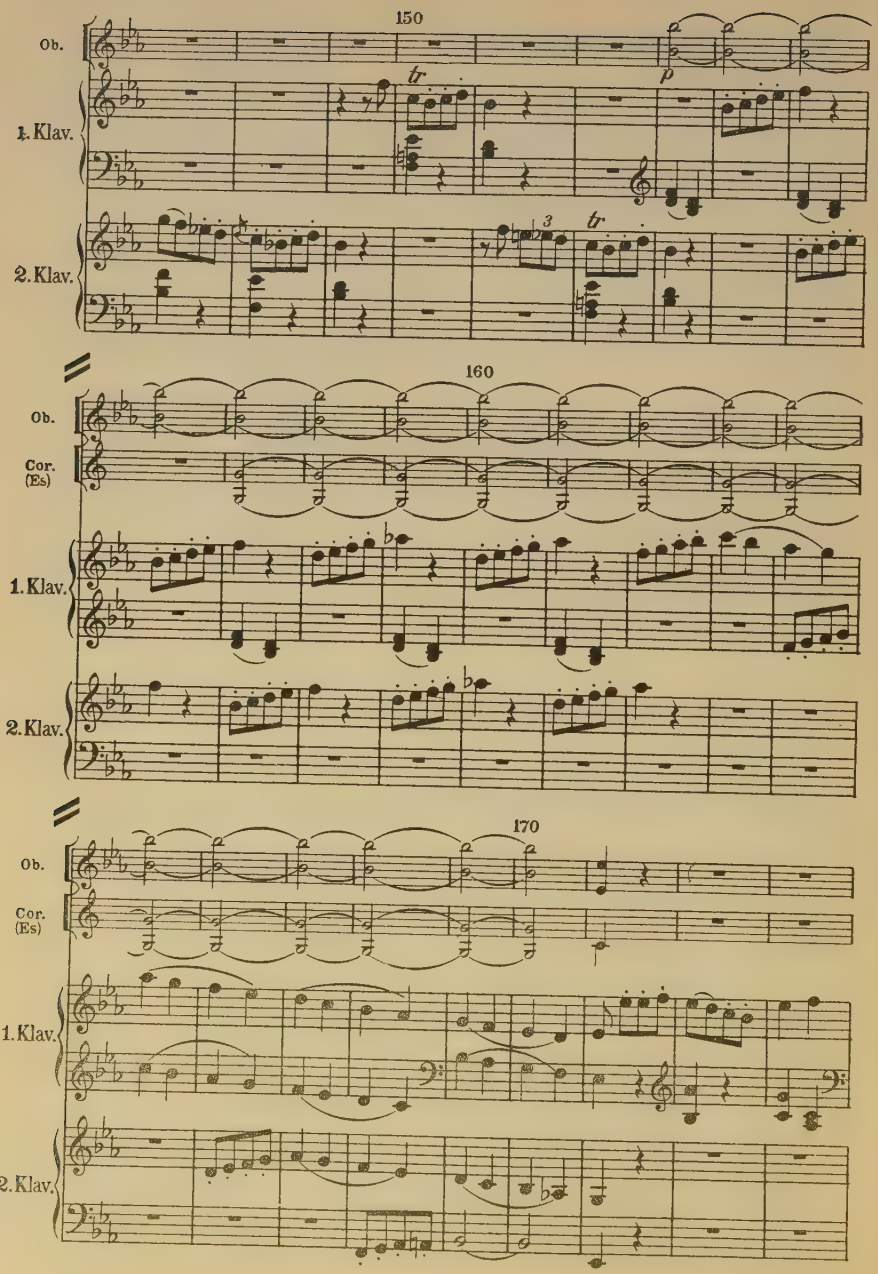

TUTTI.
zu 2
80
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
SOLO.
90
zu 2

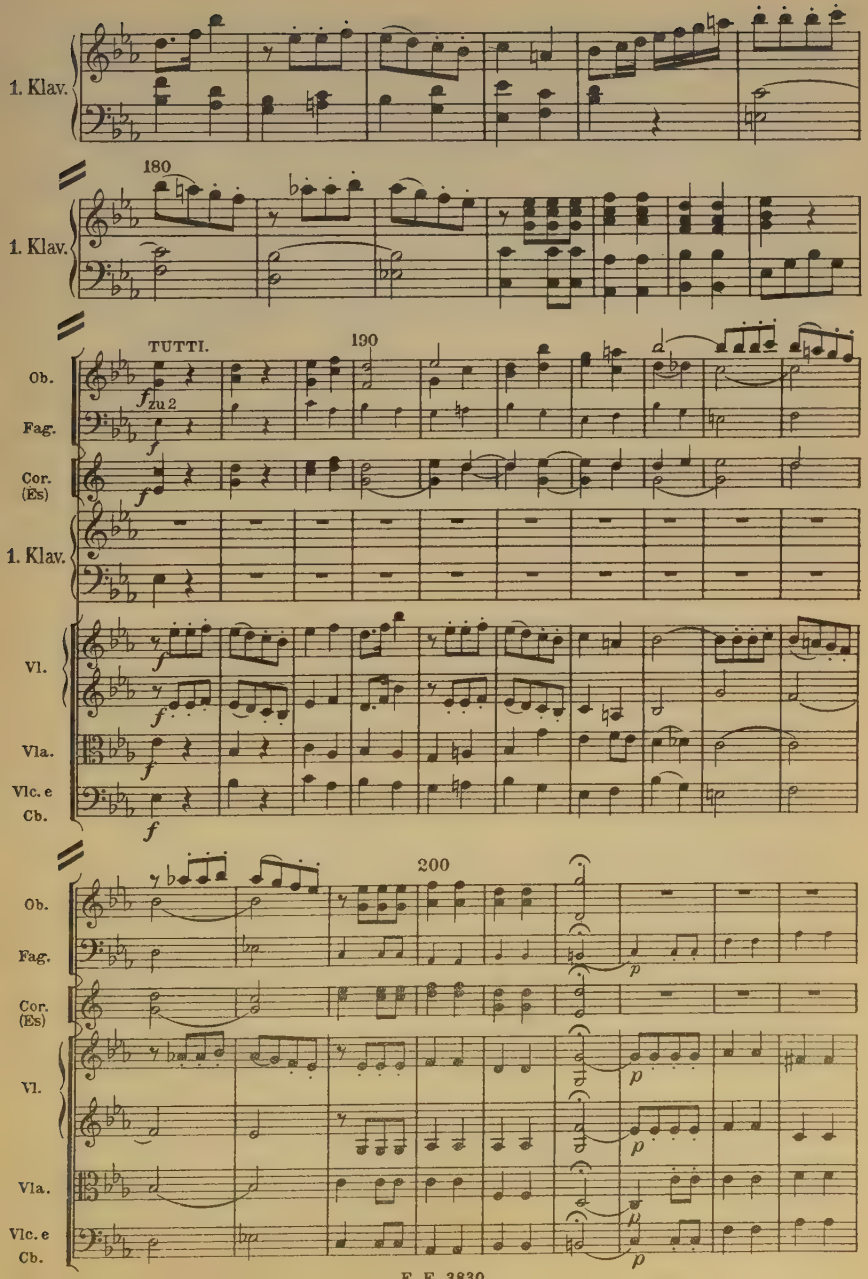

Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
100

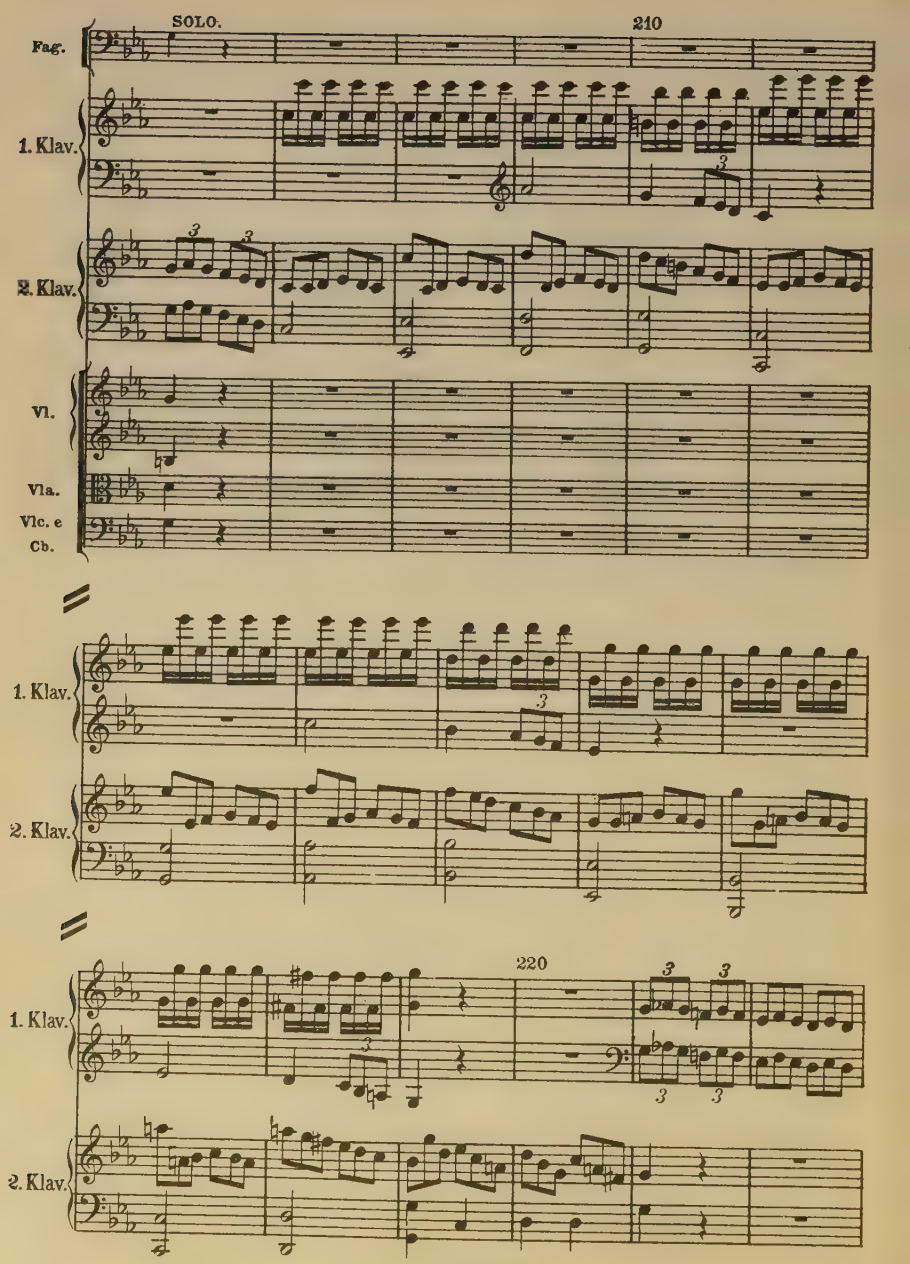
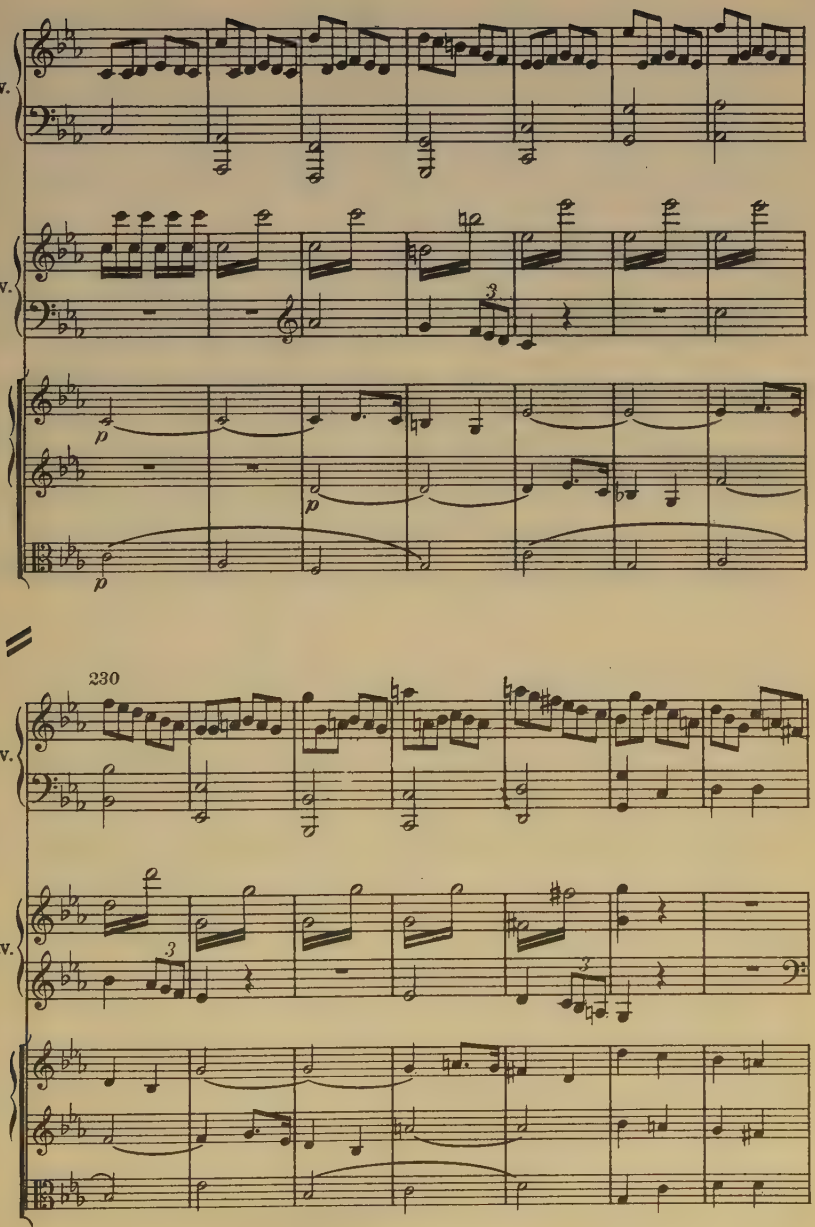

Klav.
Klav.
110
Klav.
Klav.
Ob.
Klav.
Klav.
Vl.
Vla.
Vlc. e
Cb.

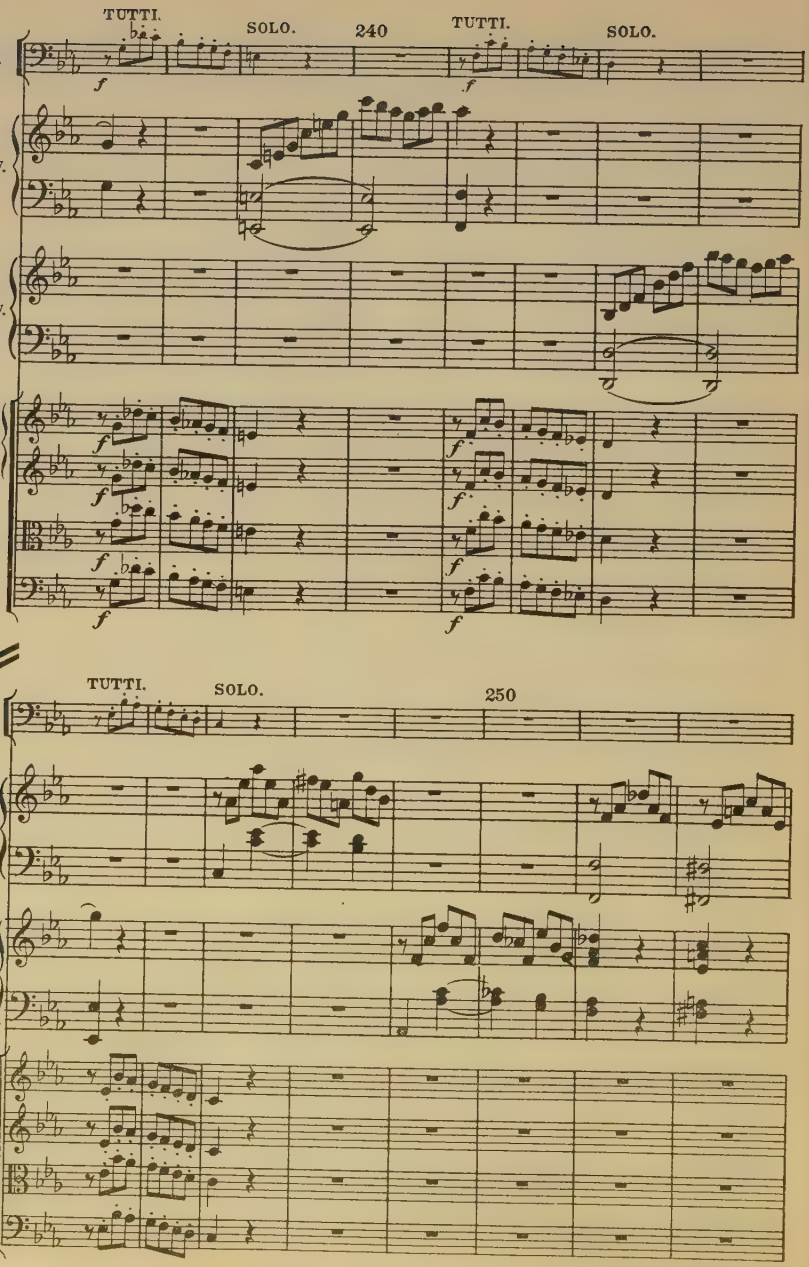

120
Ob.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
130
Ob.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.

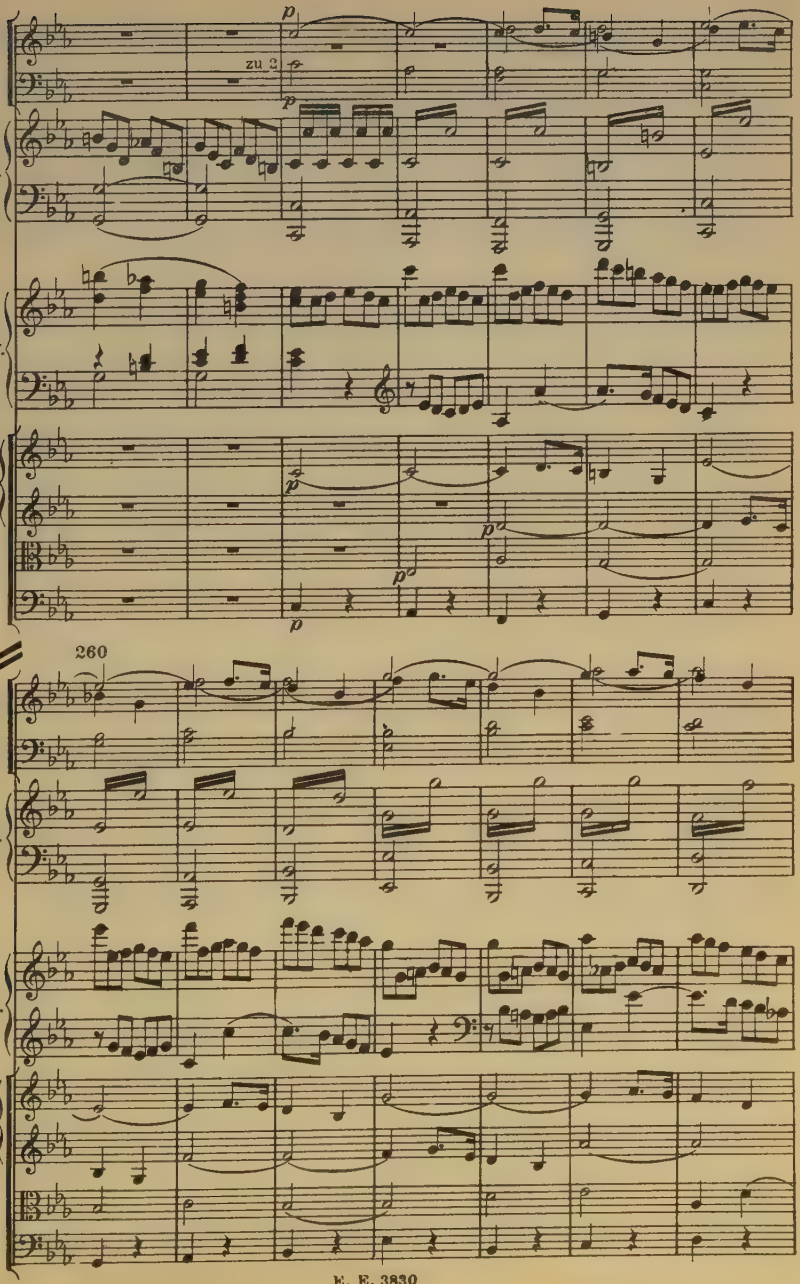

Ob.
Fag.
Cor. (Es)
zu 2
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
140
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vlc. e Cb.

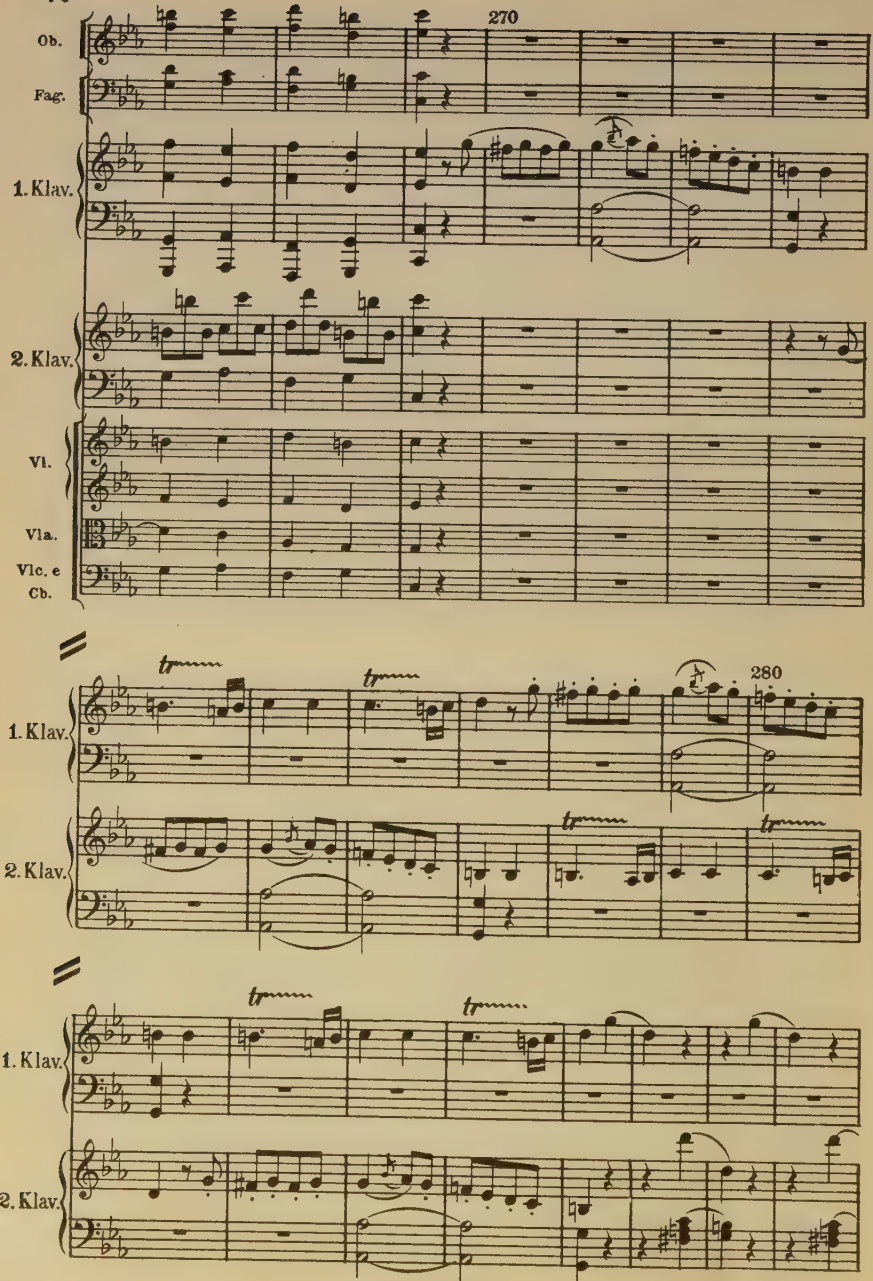

150
Ob.
1. Klav.
2. Klav.
tr
p
3
160
Ob.
Cor. (Es)
1. Klav.
2. Klav.
170
Ob.
Cor. (Es)
1. Klav.
2. Klav.

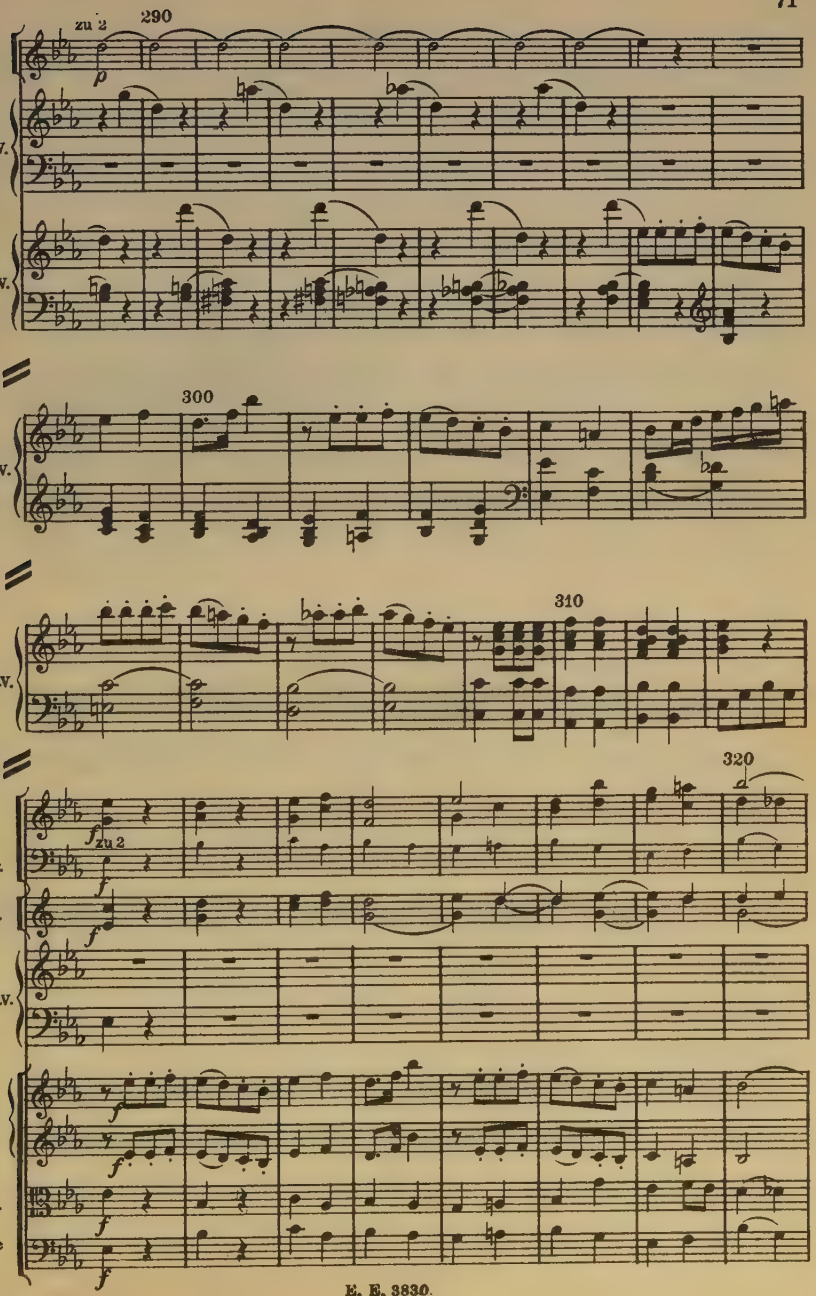

1. Klav.
180
1. Klav.
TUTTI.
190
Ob.
Fag.
Cor. (Es)
1. Klav.
Vl.
Vla.
Vlc. e Cb.
200
Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.

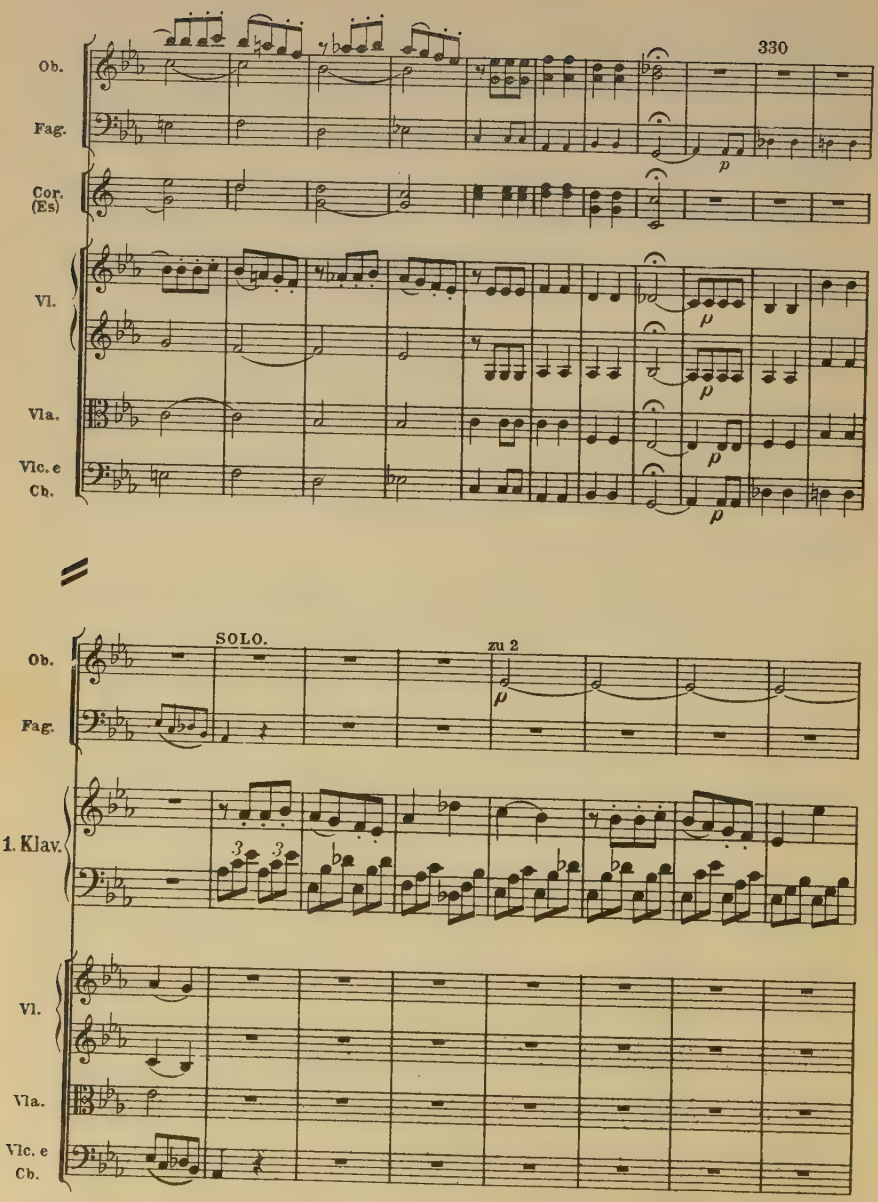

SOLO.
210
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
1. Klav.
2. Klav.
220
1. Klav.
2. Klav.

1. Klav.
2. Klav.
Vl.
Vla.
230
1. Klav.
2. Klav.
Vl.
Vla.

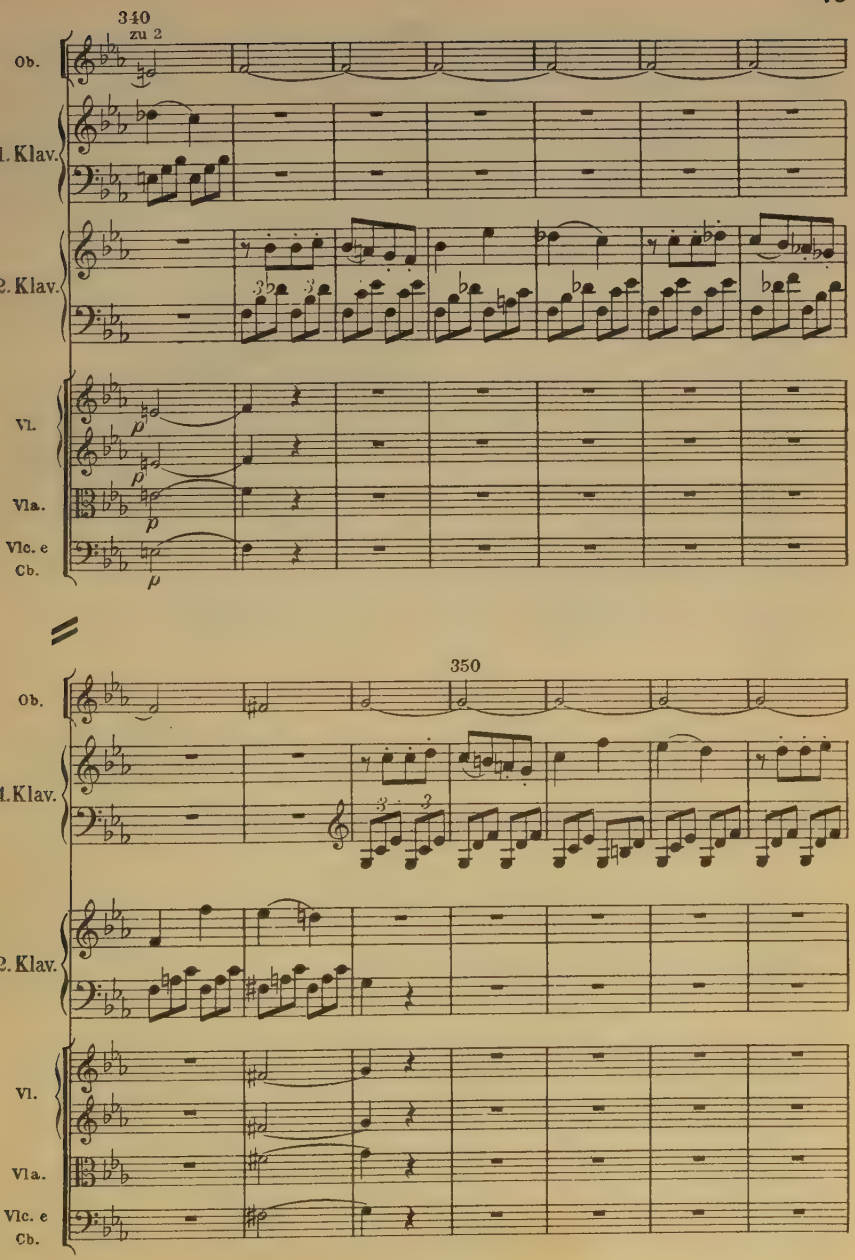

TUTTI.
SOLO.
240
TUTTI.
SOLO.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
TUTTI.
SOLO.
250
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.

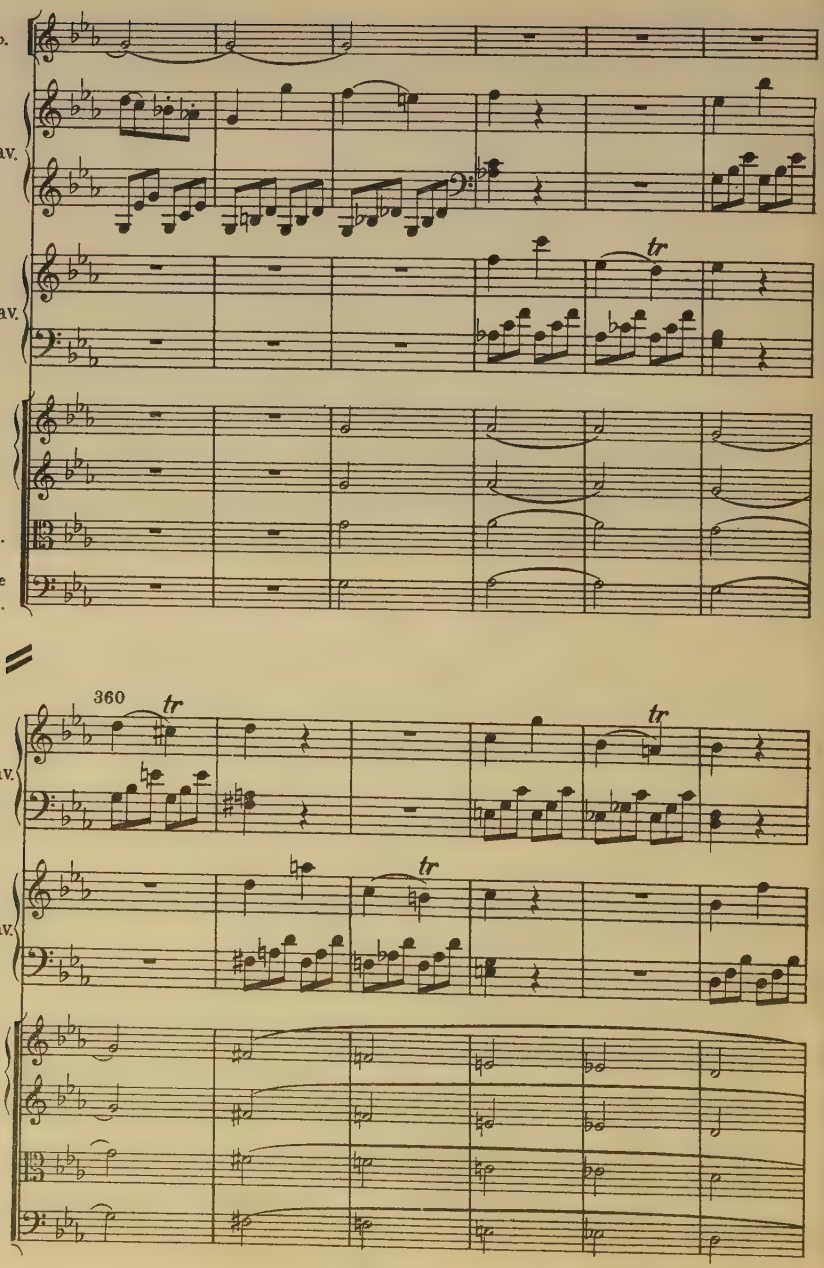

Ob.
Fag.
zu 2
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
260


270
Ob.
Fag.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
280
1. Klav.
2. Klav.
1. Klav.
2. Klav.


zu 2
290
Ob.
1. Klav.
2. Klav.
300
2. Klav.
310
2. Klav.
320
Ob.
zu 2
Fag.
Cor. (Es)
2. Klav.
Vl.
Vla.
Vlc. e Cb.

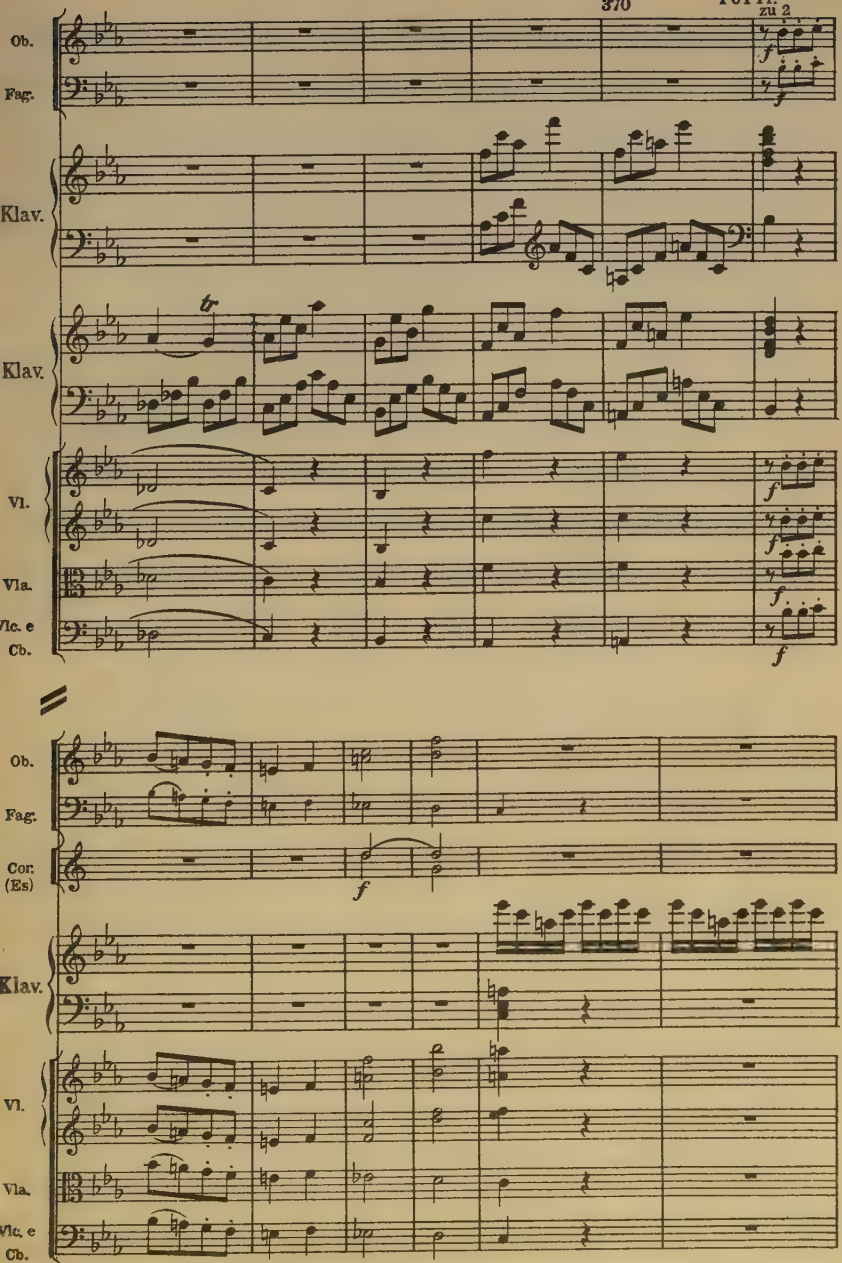

330
Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
p
SOLO.
zu 2
1. Klav.

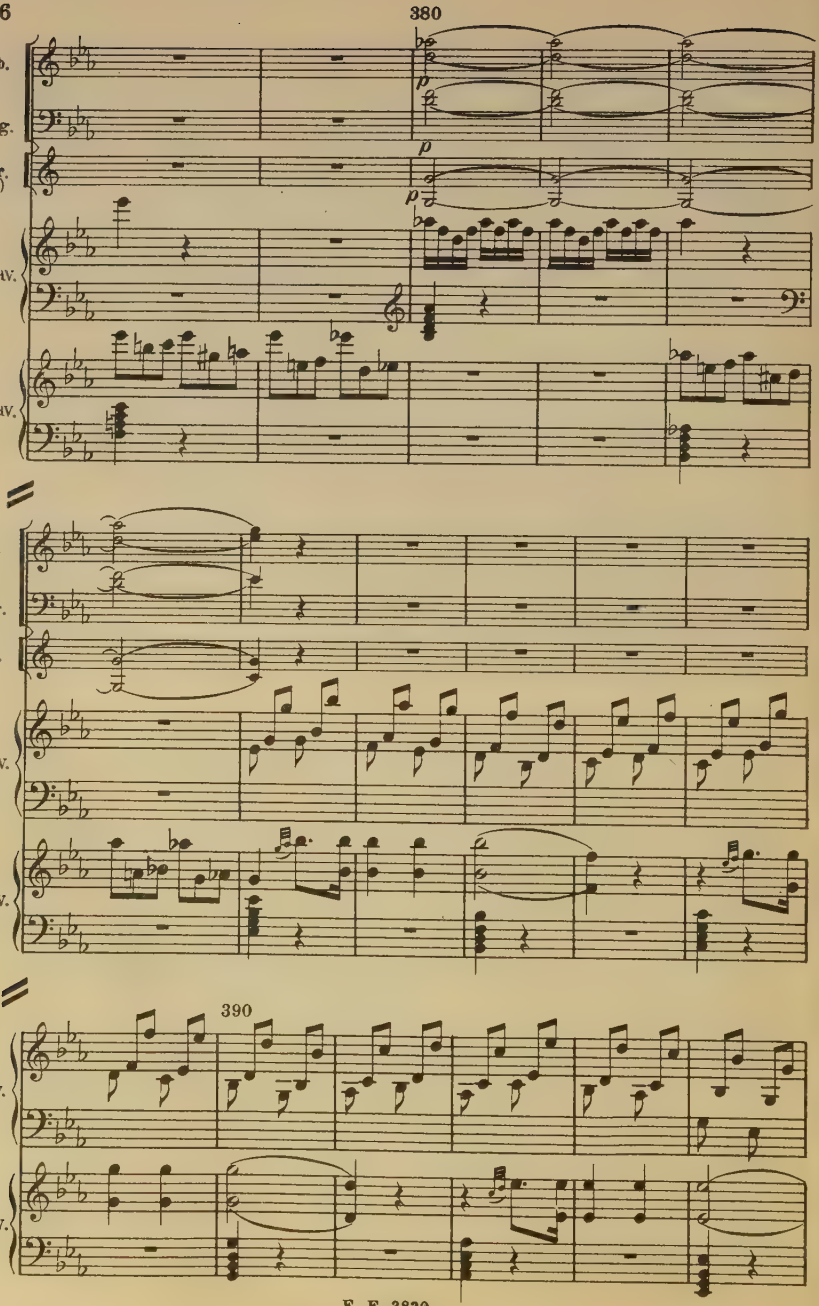
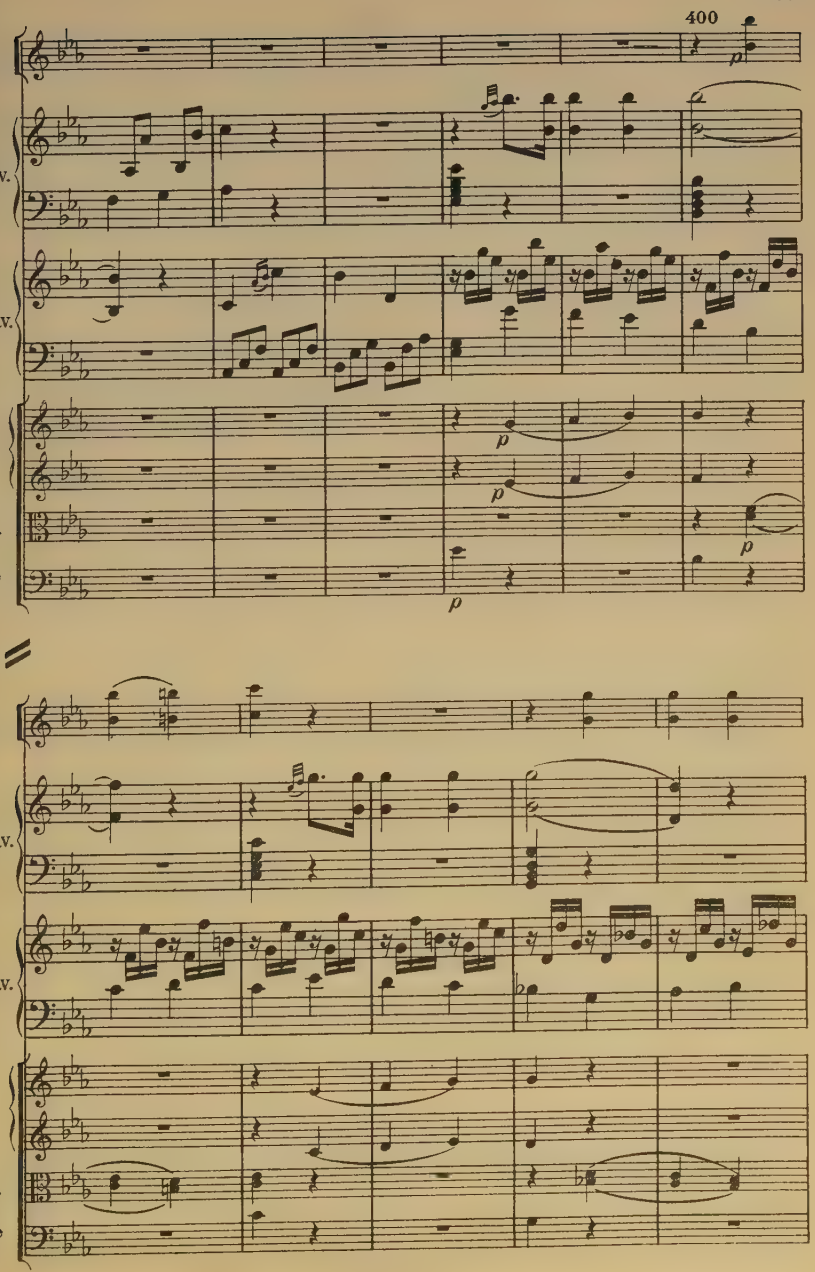

340
zu 2
Ob.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
350
Ob.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.

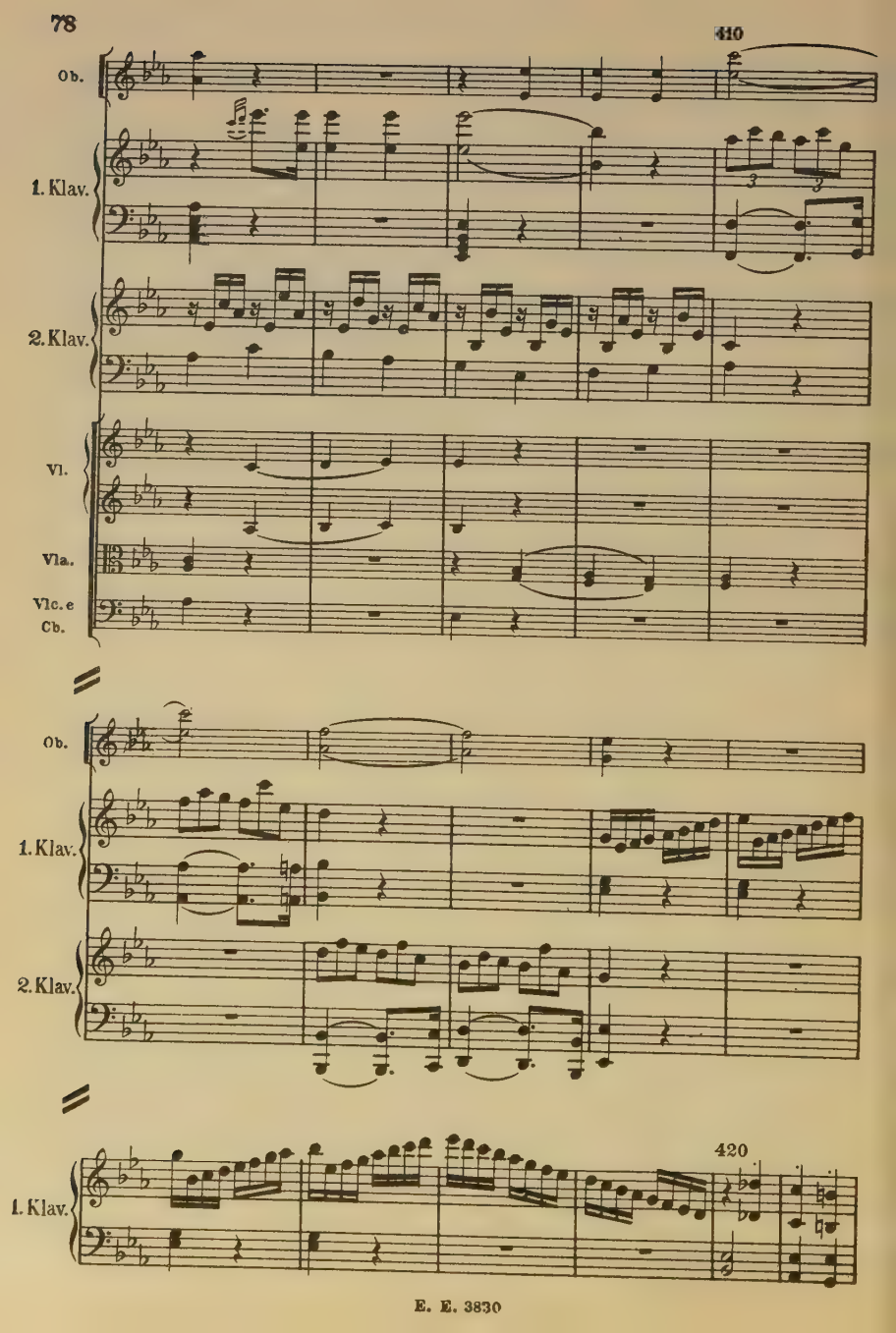

Ob.
1 Klav.
2.Klav.
Vl.
Vla.
Vlc.e
Cb.
360
tr
1.Klav.
2.Klav.
Vl.
Vla.
Vlc.e
Cb.

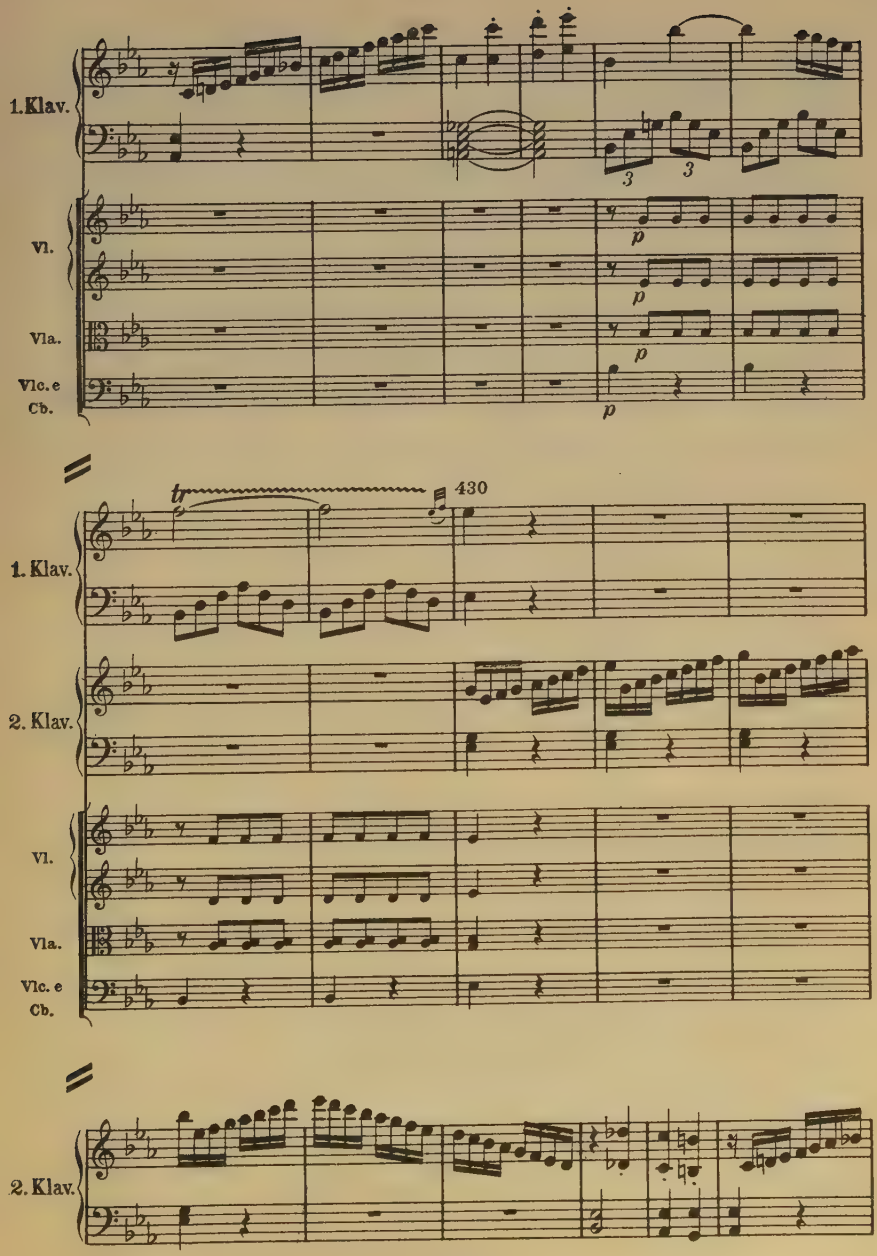
370

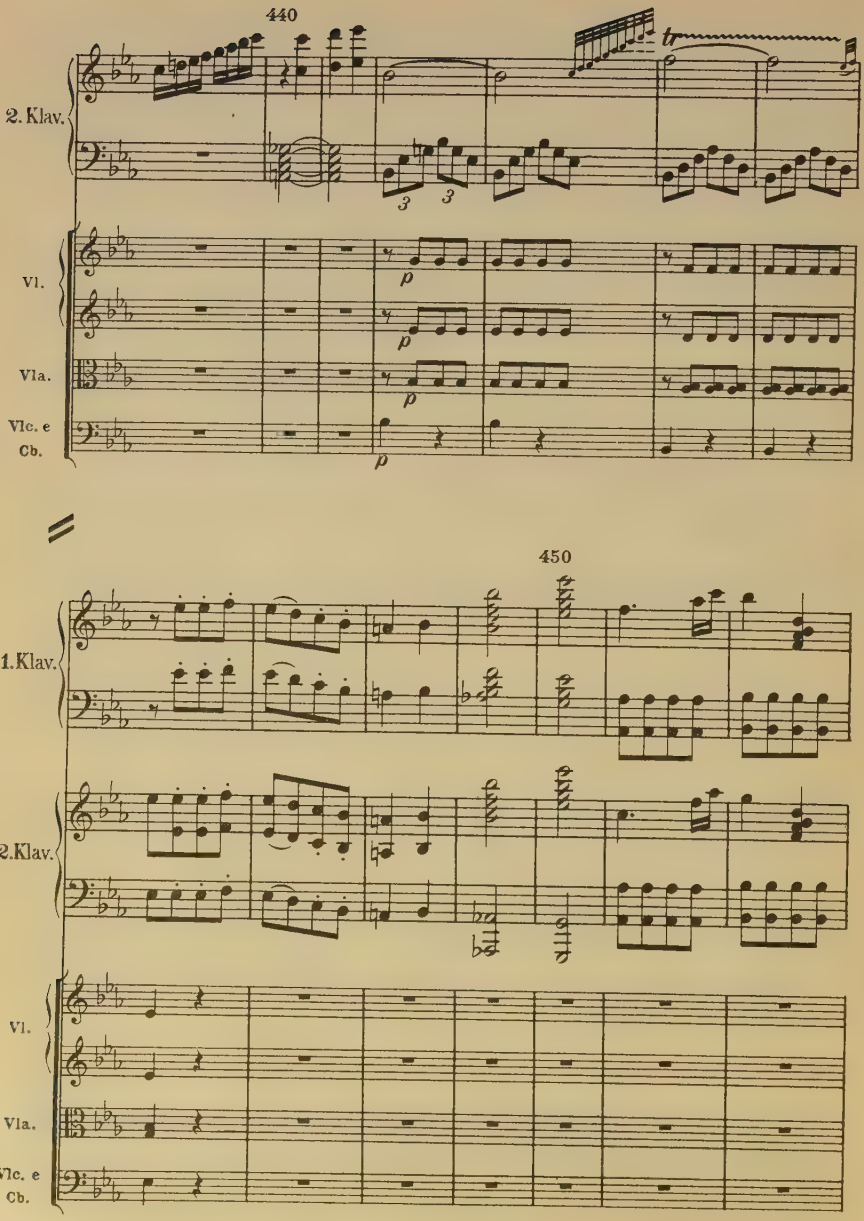
TUTTI.
zu 2

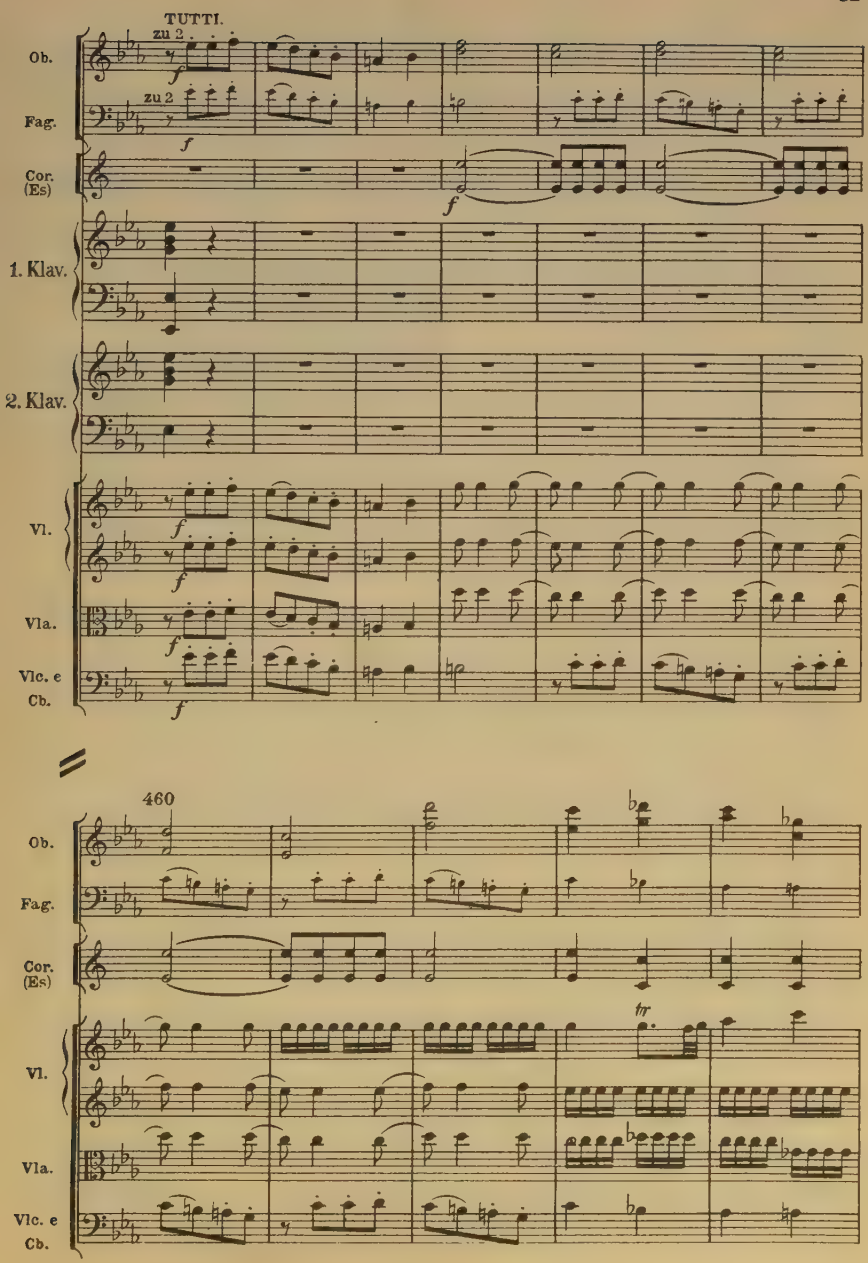


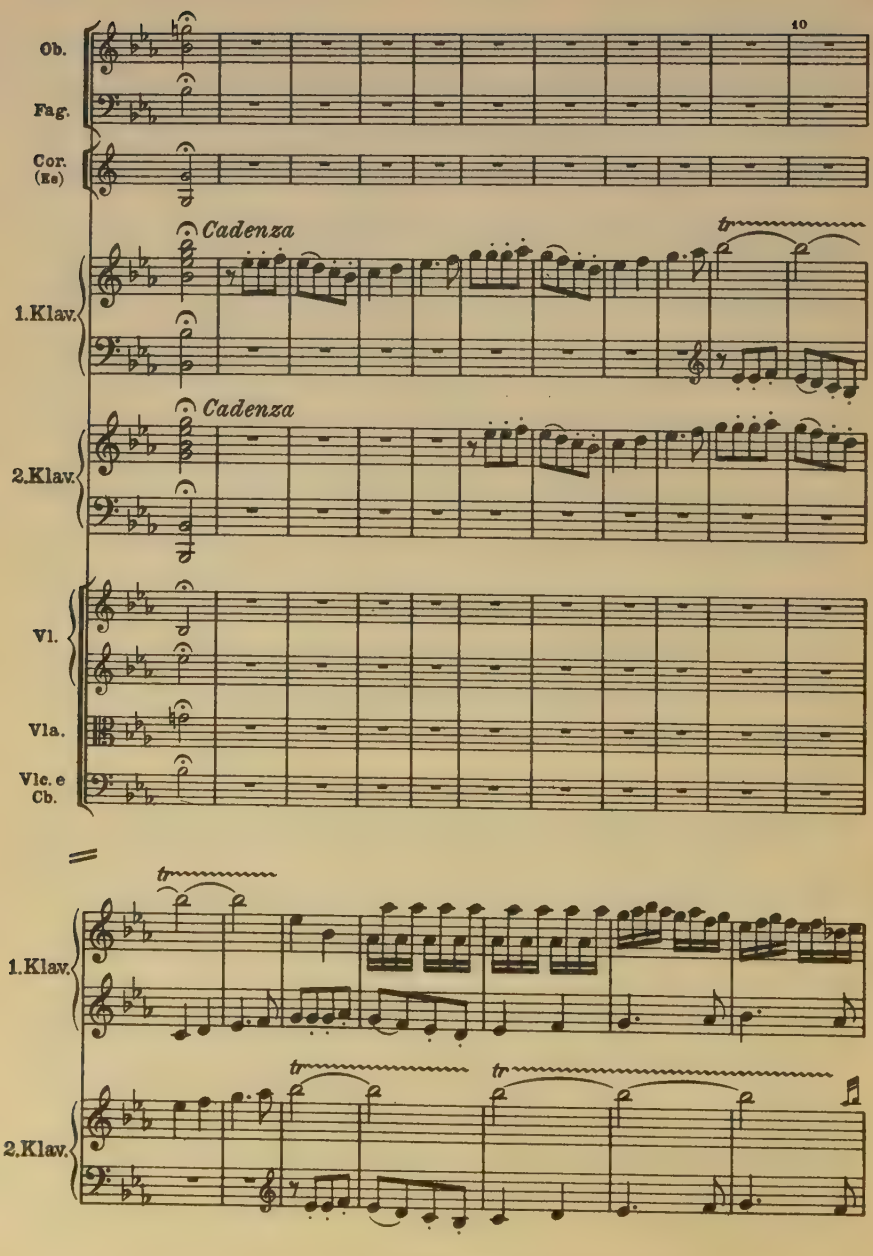
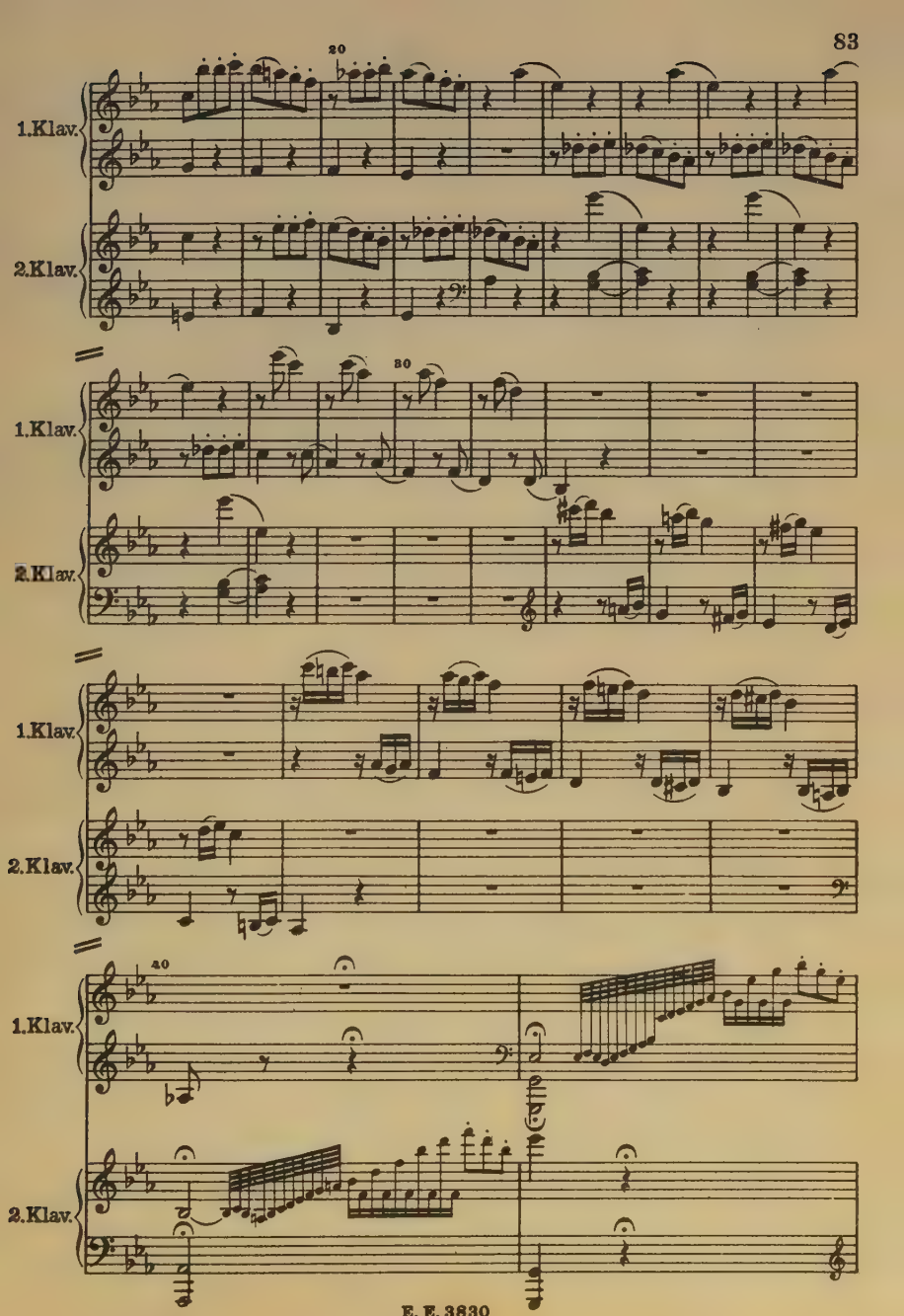

380
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
p
390

400
Ob.
. Klav.
. Klav.
Vl.
Vla.
Vlc. e
Cb.
p
Ob.
. Klav.
. Klav.
Vl.
Vla.
Vlc. e
Cb.

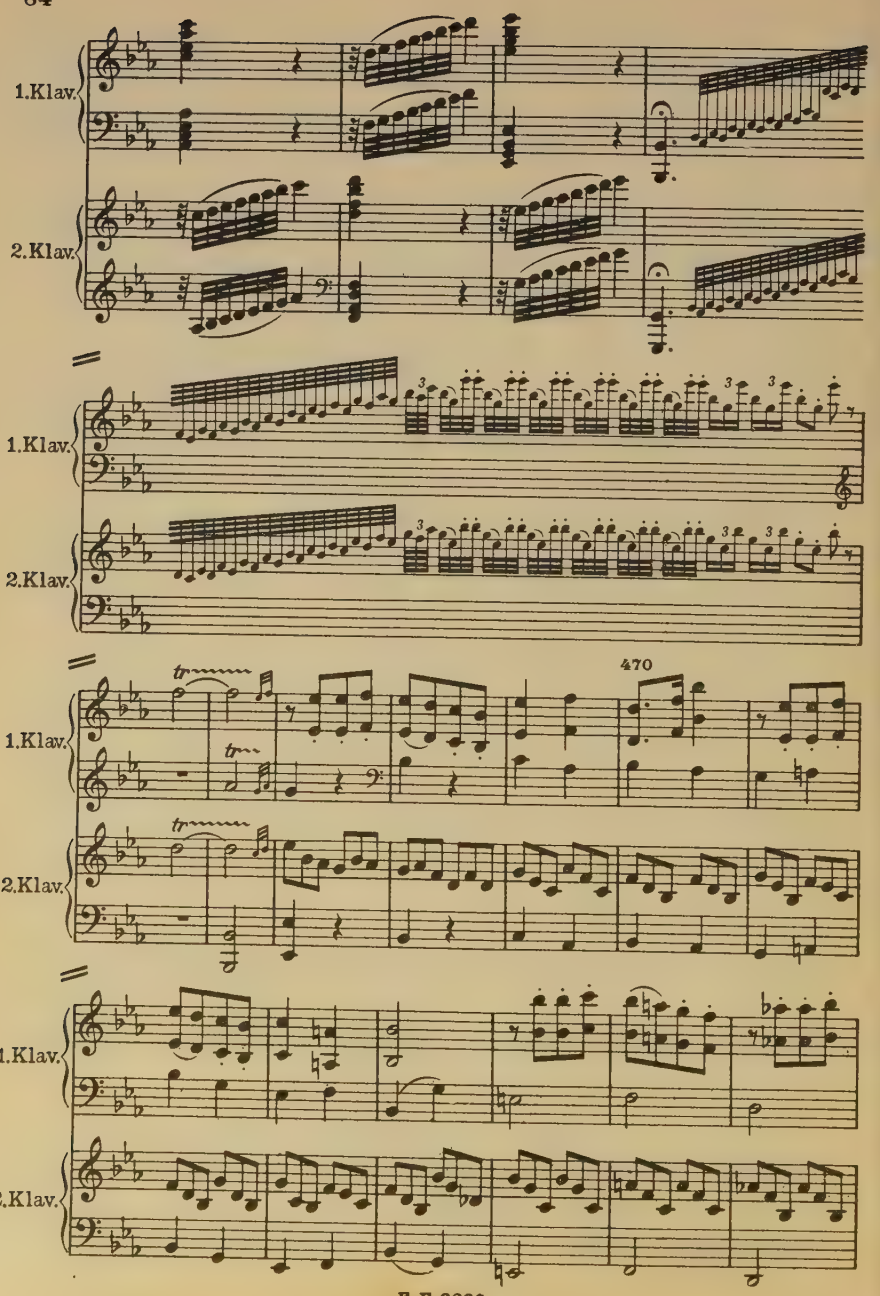
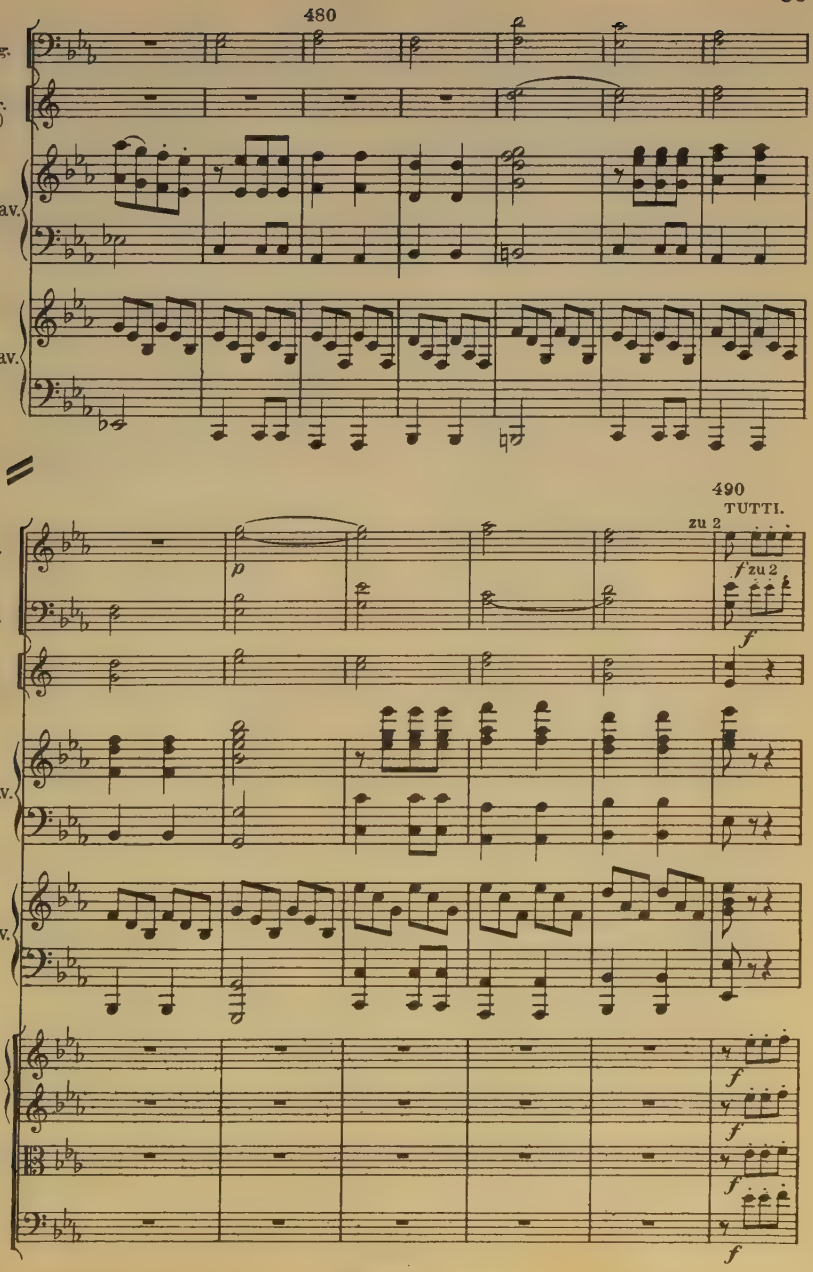

410
Ob.
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e
Cb.
Ob.
1. Klav.
2. Klav.
420
1. Klav.

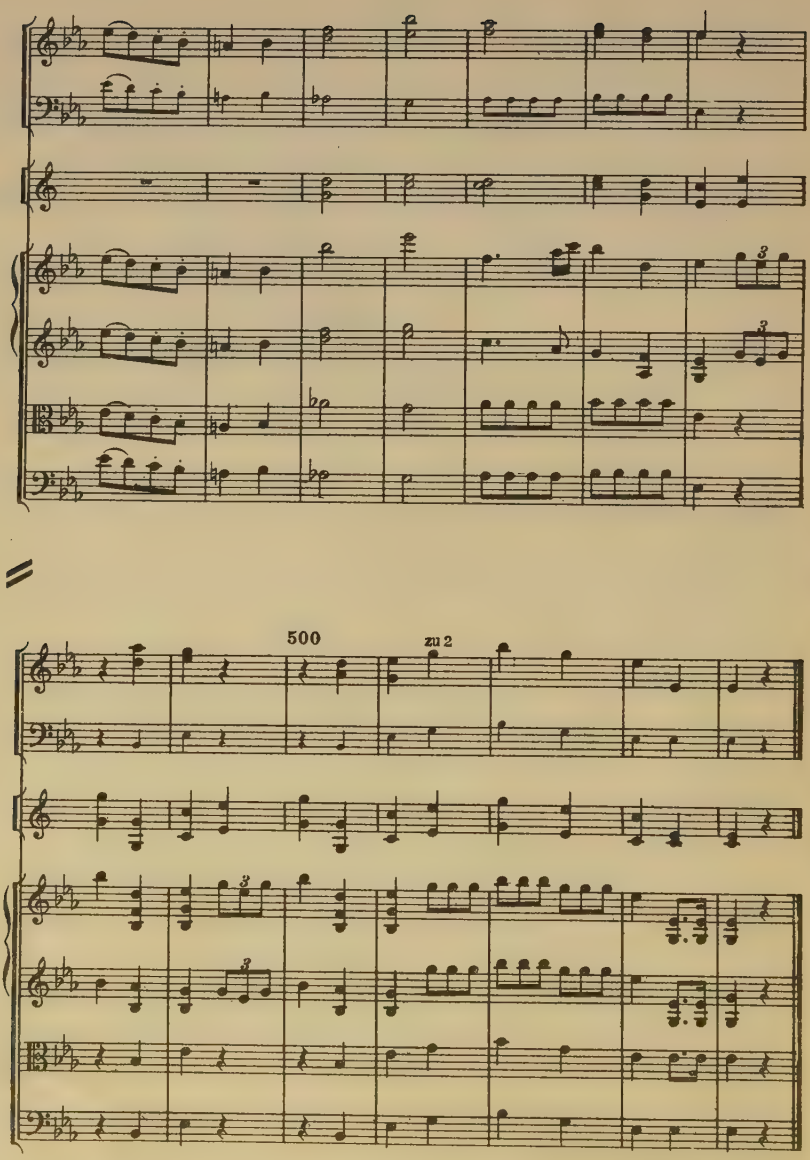

1. Klav.
Vl.
Vla.
Vlc. e Cb.
p
tr
430
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
2. Klav.


440
2. Klav.
Vl.
Vla.
Vlc. e Cb.
450
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.


TUTTI.
zu 2
Ob.
zu 2
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.
460
Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.


10
Ob.
Fag.
Cor. (Es)
Cadenza
tr
1.Klav.
Cadenza
2.Klav.
Vl.
Vla.
Vlc. e Cb.
tr
1.Klav.
tr
tr
2.Klav.

20
1.Klav.
2.Klav.
30
1.Klav.
2.Klav.
1.Klav.
2.Klav.
40
1.Klav.
2.Klav.


1.Klav.
2.Klav.
1.Klav.
2.Klav.
470
1.Klav.
2.Klav.
1.Klav.
2.Klav.

480
Fag.
Cor. (Es)
1. Klav.
2. Klav.
490
TUTTI.
zu 2
Ob.
Fag.
Cor. (Es)
1. Klav.
2. Klav.
Vl.
Vla.
Vlc. e Cb.


Ob.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc e Cb.
500
zu 2
Ob.
Fag.
Cor. (Es)
Vla.
Vla.
Vlc. e Cb.

SYMPHONIES

No.
401. **Mozart,** C (Jupiter) [551] .....
402. **Beethoven,** No. 5, C m .....
403. **Schubert,** B m (unfinished) .....
404. **Mozart,** G m [550] .....
405. **Beethoven,** No. 3, E♭ (Eroica) .....
406. **Mendelssohn,** Nr. 3, A m .....
407. **Beethoven,** No. 6, F (Pastorale) .....
408. **Schumann,** No. 3, E♭ .....
409. **Haydn,** No. 104, D (London) .....
410. **Schubert,** No. 7, C .....
411. **Beethoven,** No. 9, D m .....
412. **Beethoven,** No. 7, A .....
413. **Schumann,** No. 4, D m .....
414. **Beethoven,** No. 4, B♭ .....
415. **Mozart,** E♭ [543] .....
416. **Beethoven,** No. 8, F♭ .....
417. **Schumann,** No. 1, B♭ .....
418. **Beethoven,** No. 1, C .....
419. **Beethoven,** No. 2, D .....
420. **Mendelssohn,** Nr. 4, A .....
421. **Schumann,** No. 2, C .....
422. **Berlioz,** Phant. Symph .....
423. **Berlioz,** Harold i. Ital. .....
424. **Berlioz,** Romeo and Juliet .....
425. **Brahms,** No. 1, C m .....
426. **Brahms,** No. 2, D .....
427. **Brahms,** No. 3, F .....
428. **Brahms,** No. 4, E m .....
429. **Tschaikowsky,** No. 5, E m .....
430. **Tschaikowsky,** No. 4, F m .....
431. **Haydn,** No. 99, [3], E♭ .....
432. **Haydn,** No. 85, [15], B♭ (La Reine) ...
433. **Dvořák,** No. 5, E m (New World) ....
434. **Haydn,** No. 100, G (Mil.) .....
435. **Haydn,** No. 94, G (Surprise) .....
436. **Haydn,** No. 92, G (Oxf.) .....
437. **Mozart,** D [385] (Haffner) .....
438. **Haydn,** No. 102, B♭ .....
439. **Haydn,** No. 101, D (Cloches) .....
440. **Strauss,** Don Juan .....
441. **Strauss,** Macbeth .....
442. **Strauss,** Death and Transfig. .....
443. **Strauss,** Till Eulenspiegel .....
444. **Strauss,** Zarathustra .....
445. **Strauss,** Don Quixote .....
446. **Mozart,** D [504] .....
447. **Liszt,** Montagne .....
448. **Liszt,** Tasso .....
449. **Liszt,** Préludes .....
450. **Liszt,** Orpheus .....
451. **Liszt,** Prometheus .....
452. **Liszt,** Mazeppa .....
453. **Liszt,** Festival Sounds .....
454. **Liszt,** Heroic Elegy .....
455. **Liszt,** Hungaria .....
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460. **Bruckner,** No. 2, C m .....
461. **Bruckner,** No. 3, Dm .....
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463. **Bruckner,** No. 5, B♭ .....

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469. **Haydn,** No. 103, E♭ (Drum Roll) .....
470. **Volkmann,** No. 1, D m .....
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472. **Smetana,** Moldau .....
473. **Smetana,** Sarka .....
474. **Smetana,** Bohemia's Woods and Fields .....
475. **Smetana,** Tábor .....
476. **Smetana,** Blanik .....
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479. **Tschaikowsky,** No. 6, B m (Pathétique) .....
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484. **Haydn,** No. 86, D .....
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505. **Schubert,** No. 2, B♭ .....
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514. **Franck,** Chasseur maudit .....
515. **Haydn,** No. 8, G (Le Soir) .....
516. **Franck,** Les Eolides .....
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518. **Haydn,** No. 55, E♭ (Schoolmaster) ...
521. **J.Chr.Bach,** D .....
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